

Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

JUNE 1968

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17th National Square Dance
Convention

JUNE 20 • 21 • 22 1968

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For further information in the dancers or callers Asilomar, write for the illustrated free brochure. It contains applications for both sessions. It's free, of course.

WRITE—Sets in Order Vacation, 462 North Robertson Blvd., Los Angeles, Calif. 90048



From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Recently we attended a square dance which was called by Earl Johnston. While engaged in conversation with him we mentioned a very happy situation of ours. He was very interested and suggested that we write and tell you about it.

Over a year ago we started to correspond with a couple in Keokuk, Iowa, who were survivors of that terrible explosion. We picked their names at random from the list published in Sets in Order. They immediately answered our note and we have been writing ever since. A warm friendship has developed between Margaret and Walton Self of Keokuk and ourselves. We are looking forward to the day when we can meet.

This is a good example of how friendly square dancers really are. We are grateful that this wonderful Iowa couple took the time to continue this happy relationship. We thank Sets in Order, too, for publishing the names and making all this possible . . .

Doris and Ben Stahl
Lancaster, Pa.

Dear Editor:

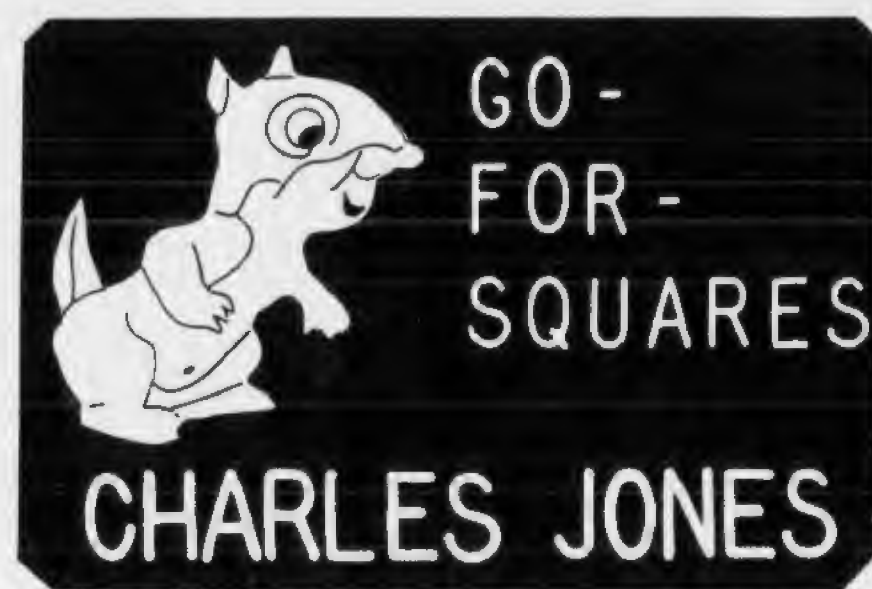
. . . We would like for you to correct an article which appeared in the December, 1967, issue of Sets in Order in regard to Allen Tipton. He does not at present call for the Knoxville Square Dance Assn. . . . Our present staff consists of callers Ted Frye, Bob Dubree and Oliver Tipton; cuers Campbell McCord and Richard Whaley.

S. E. Truan, Jr. and Bill Pattison
Knoxville, Tenn.

Dear Editor:

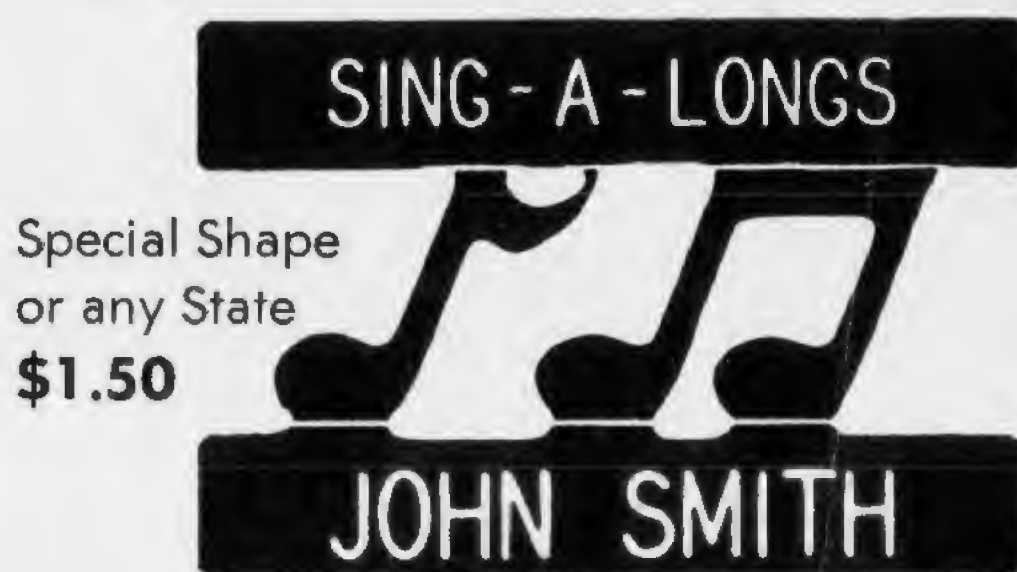
Why are round dance records not cued on one side and the same selection on the flip side instrumental, as are the square dance records? This would certainly be a "shot in the arm" for round dancers who are trying to be such without the aid of a round dance caller.
(Please turn to page 42)

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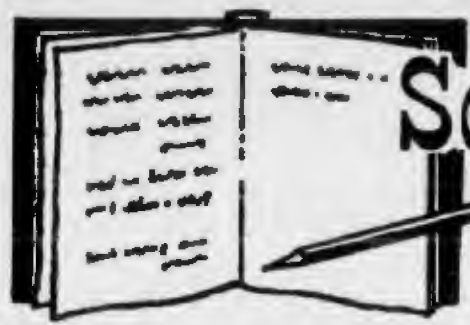
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Square Dance Date Book

- June 1—Duck 'n' Dive Guest Caller Dance
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- June 1—Capers 101, Vocation School Gym
Red Deer, Alberta, Canada
- June 1-2—2nd Annual Pfingsttreffen Fest.
Hamburg, Germany
- June 6-8—9th Ann. Eastern Montana S/ &
R/D Conv., Glendive, Monana
- June 7-8—Western Canada S/D Jamboree
Showmart Bldg., P.N.E. Grounds
Vancouver, B.C., Canada
- June 8—Guest Caller Dance
Hayloft, Asbury Park, N.J.
- June 8—Dudes and Dolls Ann. Spring Festival
Senior High Recr. Ctr., Fayetteville, Ark.
- June 8—Mavericks Anniversary Dance
Vets Memorial Hall, Roseville, Calif.
- June 8—Single Squares Anniversary Dance
Peterson H.S., Sunnyvale, Calif.
- June 8—St. Johns Hoedown Club June-Bug
Special, St. Joseph School Gym, St. Johns,
Michigan
- June 10—Whirl-A-Way S/D Club Centenn.
Dance, Atlantic, Iowa
- June 10—Bavarian Festival Square Dance
Spas Platz, Frankenmuth, Mich.
- June 14-15—Colorado State Square Dance Fes.
New H.S. Gym, Loveland, Colorado
- June 14-16—Cup of Gold Promenade
Fairgrounds, Sonora, Calif.
- June 14-16—17th Minn. State S/D Convention
Jefferson Sr. H.S., Alexandria, Minn.
- June 15—Promenaders Summer Jamboree
Diamond Bar Ranch, Jackson, Mont.
- June 15—Old-Time Mountain Dance Festival
Natural Bridge State Park, Kentucky
- June 15-16—"La Magnifique" Weekend
Holiday Inn, Baton Rouge, La.
- June 16—Square Wheels Caravan Leaves
Denver, Colo. for National Convention
- June 16—Wagon Wheels Guest Caller Dance
Westfield, Mass.
- June 16-22—Gateway Twirlers Bavarian
Holiday, Schnaitsee, Germany
- June 20—Guest Caller Dance
Ranchland, Mechanicsburg, Pa.

(Please turn to page 43)

Sets in Order THE OFFICIAL MAGAZINE OF SQUARE DANCING

Published monthly for and by Square Dancers
and for the general enjoyment of all.

VOL. XX NO. 6

Printed in U.S.A.

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except where otherwise indicated.

Second class postage paid at Los Angeles,
California

Subscription \$5.00 per year (12 issues)
\$5.80 overseas U.S. Funds

PLEASE NOTE: Allow at least six weeks'
notice on changes of address and be sure to
give the old address as well as the new one.

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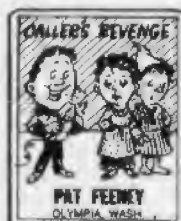


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SINGING CALLS

THERE WILL NEVER BE ANOTHER YOU — Niagara 502

Key: C **Tempo: 125** **Range: High HC**
Caller: Don Duffin **Low LC**

Music: Western 2/4 — Accordion, Guitars, Bass, Drums

Synopsis: (Break) Circle — allemande — do-sa-do — men star left — partner right — allemande — right and left grand — promenade (Figure) Heads right circle to a line — pass thru — cast off three quarters — star thru — do-sa-do — eight chain five — pull by swing next — promenade.

Comment: A smooth flowing routine and a good tune. A slight increase in tempo gives this a bit more life.

Rating: ☆☆

TINY BUBBLES — Kalox 1078*

Key: Several **Tempo: 124** **Range: High HD**
Caller: C. O. Guest **Low LC**

Music: Standard 2/4 — Vibes, Clarinet, Guitar, Drums, Bass

Synopsis: Complete call printed in Workshop

Comment: Subtle music and an interesting but standard dance.

Rating: ☆☆☆

JACKSON — Jocko 268

Key: A **Tempo: 133** **Range: High HG**
Caller: Whimpy Phillippe **Low LA**

Music: Western 2/4 — Harmonica, Guitars, Bass

Synopsis: (Break) Circle — allemande — do-sa-do — men star right — allemande — weave —
(Please turn to page 58)

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

FEATURE FASHION

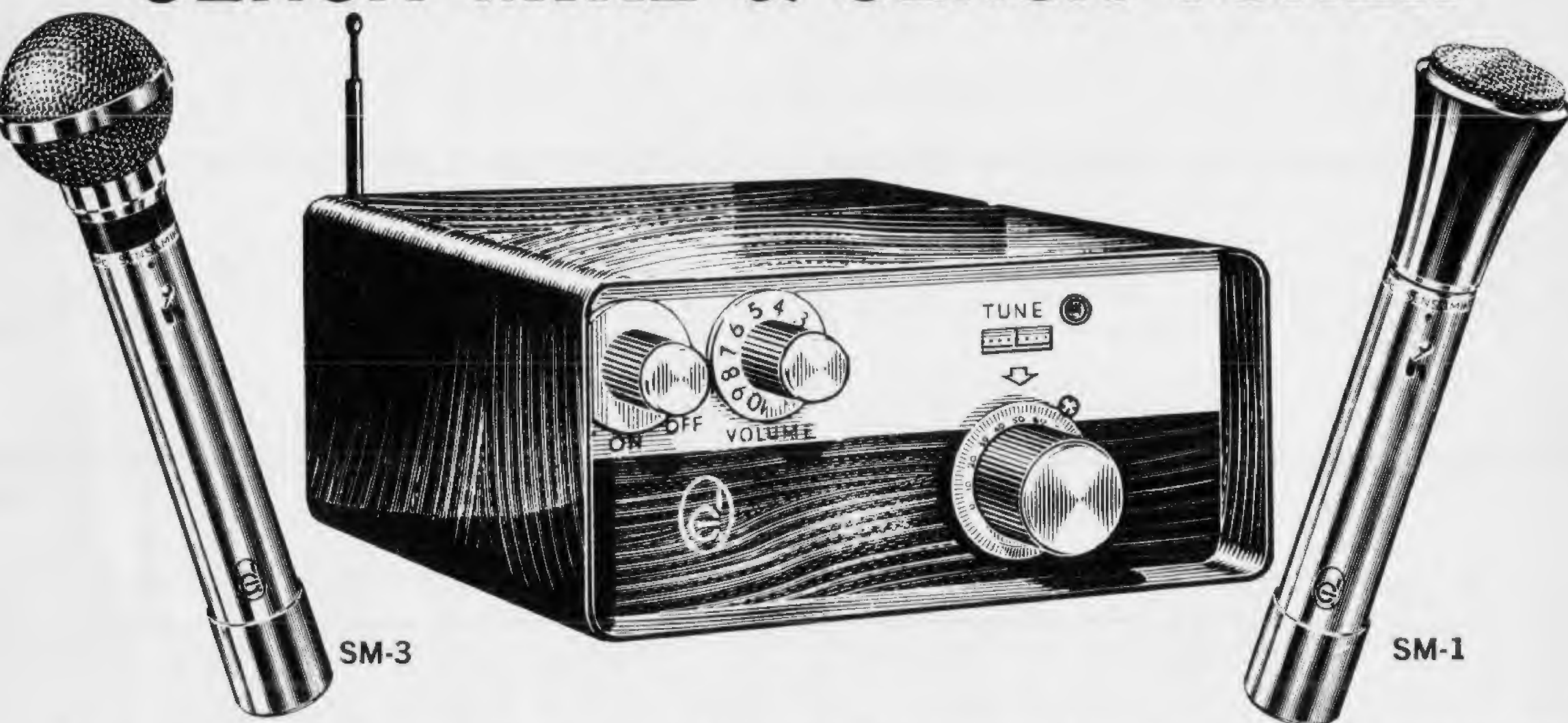


For a lively entrance into the summer season, Shirley Johnson (Mrs. Bruce) wears a polished cotton with large orange, yellow and hot pink figures on white, her own design. Trim is matching bias tape. Two separate blouses make this very versatile; one with sweetheart neckline (pictured) and one with round neck and big puffed sleeves. Petticoat, pantaloons and shoes pick up a bright color of the print.

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AS I SEE IT

bob osgood

June 1968

THERE WAS SOMETHING VAGUELY familiar about the sounds and the action that warm Monday afternoon. But if it was square dancing, it was unlike anything we'd seen or heard before. "Heads pass thru, separate, go round one. Into the center, star thru, pass thru..." Bob Van Antwerp was doing the calling. He was standing (in walking shorts) and calling through cupped hands so the dancers could hear. He seemed "less at home" than at one of his regular club dances in California.

The place was Nakamakama Village on the banks of the river bearing the same name, just an hour's drive from Suva, the capital city of the British Island of Fiji.

This was but one of the "memories" that 66 of us have brought home after a remarkable tour covering Tahiti, Fiji, Australia and New Zealand. As in our other "see-the-world with Square Dancers" experiences, we square danced only on a few occasions, but these were memorable ones indeed.

Take the dance in the native Fijian village, for instance. We had been treated to the songs and dances of the young warriors and the native belles. We had sat with them on the floor in the large thatched roof meeting house and enjoyed the feast spread before us. When they asked us to dance for them we had no time to worry that we weren't costumed correctly, that the grass matted floor might be less smooth than hardwood, or that there was no sound system.

Perhaps you've noticed that in a pinch it's not impossible to improvise some rather passable square dancing under almost any conditions. In this case the local musicians seemed only too willing to take part, and it was surprising how quickly hollow bamboo poles pounded against the ground, wooden sticks hit against each other, and a few miscellaneous musical instruments could turn out chords and phrases which accompanied our dancing.

Following a brief demonstration the locals expressed their desire to give American-style square dancing a try. We doubt if we ever again will see such an exhibition. Young girls in their traditional costumes who a few moments ago were showing us the intricacies of the ancient "Canoe" dance now giggled their way into our squares. An old chieftan, almost toothless, and bare from the waist up and "dressed" in a bright red lava lava, took number four spot in one of the groups.

We had an absolute ball! Moreover, chances are that the men and women of the Nakamakama Village located on the Nakamakama River not too very far from Suva, will never forget their brief taste of American square dancing.

☆ ☆ ☆

If you ask us what we enjoyed the most during our several weeks in the South Pacific, we'd have to say in all honesty that we enjoyed it all. From the standpoint of square dancing it was a great pleasure to meet so many of the square dancers both in Australia and New Zealand.

Our first meeting with our Australian counterparts took place when a large contingent greeted us at Sydney Airport. The square dance in Sydney was nothing less than fantastic with dancers coming from areas as far as several hundred miles away. We had an opportunity to dance to many of Australia's fine callers and to share squares with some of the friendliest folks you'd ever want to meet.

The style of dancing in Australia differs a bit from that which is considered "standard" in other places. The promenade is in skater's position, and allemande left is done with the hands held up. In a box the gnat both the man and lady turn under in a dishrag-type of movement, and the figure "All around your Left Hand Lady, See saw your Pretty Little Taw" is done just in reverse with the men passing to the inside, left shoulder to left shoulder around his corner and then again on the inside, right

shoulder to right shoulder around his partner, a variation attributed to the first trip to Australia made by Joe and Claire Lewis in the early 1950's and reminiscent of a style of dancing enjoyed in Dallas, Texas at that time.

Never to be forgotten was a "barbecue tea" given for the 66 American square dancers in the Melbourne home of Ron and Ella Whyte. Such hospitality! And if you wonder about the significance of a "barbecue tea" you'll be pleased to know that it involves big thick juicy steaks and sausages, a half dozen varieties of salads and a spread of delicious food that almost defies description. This, topped off with a square dance in the 12-square "playroom" of the Whyte home, made this just one more unforgettable evening.

Our "big dance" in Melbourne was fun for all of us with more than 300 area dancers taking part. The climax was the playing of the Star Spangled Banner and then the singing by everyone present of Auld Lang Syne as the Americans made their way out of the hall to the waiting buses.

The final square dancing on the trip was held on a Saturday evening in Christchurch, New Zealand. Art and Blanche Shepherd along with many square dancers and callers from New Zealand's South Island took part. The mayor who started off the festivities said that he felt square dancers "made the best possible ambassadors" and wished us all a happy evening of dancing.

There was just no one phase of this South Pacific Holiday that overshadowed any of the others. Perhaps of all the events we most enjoyed the opportunity of meeting these people from other countries who share the same enthusiasm for square dancing that we enjoy. Square dancers are indeed a dedicated lot wherever you may find them.

This is National Grundeene Month

IT WOULD BE INTERESTING to know how many of Sets' regular readers start at the back each month and take a look at the Grundeene cartoon before even glancing at the rest of the magazine. "Grundeeneing it" has become a regular practice in our family for the past fifteen years," writes one reader who is probably typical of many square dancers throughout the country.

Digging into the realm of square dancing for a humorous incident every month has presented

its problems. As a rule, rough ideas for cartoon and caption are sent to us by Frank several months in advance. If O.K., we send them back and Frank goes immediately to final art work. Occasionally we get ahead of ourselves in one department or the other, and we may end up with a handful of captions, but no cartoons, i.e., "No, Henry — that's *no* way to do an allemande left," "Now that was very well done, but it wasn't quite what I had in mind," "Yes, we're high level, but we can't find anyplace to dance," and, "O.K., if we can get one more couple in each of those 17 squares, we'll start the next tip."

There's also the problem of the cartoon that seems fairly humorous, but with no suitable caption to go along with it. This doesn't happen too frequently, but every now and then Frank comes up with a lulu of a drawing and then we all get stumped when it comes to an appropriate caption. Sometime in the future we'll let you see some of these. Perhaps you'll be able to come up with a solution.

Incidentally—every once-in-a-while Frank will try to put something over on you to see if you're awake. Did you notice the "dig" at new dancers, in April? Or the odd-ball promenade, in May?



Mr. Average Square Dancer

NOW THAT MOST OF THE ballot/questionnaires are in from the January issue of Sets in Order, perhaps you would like to see how you stack up with other square dancers across the country. Except for a few dribbles, we assume that the great majority of returns are in, so here are some of the results. (In each category some of the participants did not answer.)

How frequently do you square dance?

Once a month 1%

Twice a month 5%

Once a week 91%
Twice a week 2%
More than twice a week 1%

How long do you feel a course in beginner's square dance lessons should last?

Less than ten weeks ½%
Eleven to fifteen weeks 1½%
Sixteen to twenty weeks 30%
Twenty-one to thirty weeks 66%
Thirty-one or more 2%

Here are a few of the yes and no results:

Are you a square dance club member?

Yes 89%
No 10%

Have you ever attended a National Square Dance Convention?

Yes 38%
No 61%

Have you ever attended a square dance vacation institute?

Yes 40%
No 48%

Have you ever called a square dance?

Yes 29%
No 70%

Would you like to try?

Yes 24%
No 50%

Do you enjoy doing round dances?

Yes 66%
No 25%

There's still more tabulating to do, and we hope to have the results of this, together with some conclusions from the entire project, in a coming issue.

Area Differences

WHAT DO YOU FOLKS DO square-dance-wise in your area that folks don't seem to do anywhere else? We'd be interested in knowing. Out our way, folks still "rotate" (dancers move one place to the right) after each call. This is an old throwback from earlier days when all the action started with Number One Couple and the other folks in the square might be left standing a little too long unless the dancers were rotated so that a new couple could be active first. We notice that this is still practiced in some spots, but not in others.

What about skirt work? It seems that in different parts of the country, the ladies will

hold their skirts as they promenade single file and sometimes bunch them into the center of the square as they do a ladies' chain or grand chain. What does your area do? There is no set rule. At one time most of the dancers out our way were taught to use skirt work, but then as petticoats got fuller and it became more difficult to hold the skirts when actually the petticoats held them out anyway, much of the skirt work disappeared. In a way we're sorry, for it used to lend a great deal of beauty to the star figures and the promenades.

While we're thinking in terms of costuming, did you know that there are still some areas where the men quite proudly go in for rather colorful shirts? We've seen signs of this disappearing, but somehow the color of the mens' costumes and the full (not too short) ladies' skirts added much to the beauty of the square dance. We just hope that the Western costume will never disappear. Perhaps the old flannel shirts with the leather trim and the full boots may have been a little too much for all practical purposes, but we can't help but be a little disappointed when we see men going to sport shirts, regular trousers with cuffs, and low oxfords. It just ain't the same.

Down in Australia last month we came across something we had never seen before. The folks call it a "roundup," and they use it to start each set of squares. The dancers are lined up, the men on one side of the hall, the ladies on the other and, at a given command, the lines move around the hall. When they come adjacent to each other, each dancer receives his partner for the next tip. During an entire evening of dancing, it's very possible that you won't share the company of the same partner twice. To the oldtimers, this will sound very much like a portion of the old Paul Jones, and, as a matter of fact, it may very well be.

So, what is it in your area that you do that is different than other areas? We'd be interested in finding out.

Parting Shot

IF YOU PLAN TO COME to the Seventeenth Annual National Square Dance Convention being held in Omaha, Nebraska this month, be sure and drop by the Sets in Order booth and say "Howdy." This is our one opportunity each year to renew old friendships and to meet new friends for the first time. We hope we see you there. So, come on over!

OMAHA CALLS

17th National Square Dance Convention

JUNE 20, 21, 22, 1968 • OMAHA, NEBRASKA



June 1, 1968

WELCOME TO NEBRASKALAND:

We are delighted that you have chosen our "where the WEST begins" state as the site of your 17th National Square Dance Convention. It seems most appropriate, since this same dance played such an important part in recreation for our pioneer forefathers such a short time ago.

You will find warm western hospitality an integral part of the atmosphere here. While this is a modern, progressive state, we honor our past and its traditions. When the dancing is done, take a few days to see the many attractions NEBRASKALAND has to offer, for there is something for everyone, whatever their fancy.

Again welcome to our state and to Omaha. Now, form your squares, do-sa-do your partner, and have a swinging good time. We hope you'll enjoy Nebraska so much you'll want to sashay back again.....soon!

Sincerely,

Norbert T. Tiemann
NORBERT T. TIEMANN
Governor
State of Nebraska



NORBERT T. TIEMANN
Governor
State of Nebraska

THE TIME HAS COME! This is the month so many square dancers have been waiting for. The grand-daddy of all square dance events—the National Square Dance Convention takes place in Omaha, Nebraska, June 20, 21 and 22.

The "big Seventeenth" has been months in preparation. You'll find the welcome mat out throughout the state. Square dancers and state and local officials are all anticipating the greatest peace-time "invasion" in Nebraska history. If you've already registered, we're sure that you're all ready for the fun. If you haven't registered yet, there is still time. Don't miss out on the truly "big event."

Here are some last minute flashes on the Omaha spectacular:

Square Dance Week Proclaimed by Nebraska Governor... Norbert Tiemann, Governor of the State of Nebraska, has proclaimed the week of June 17, 1968 as "Nebraskaland Square Dance Week" in honor of the 17th National Square Dance Convention in Omaha on June 20-22. The proclamation states, in part, "square dancing is a clean, vigorous and healthful pastime for persons of any age." All citizens were asked to observe the week, keeping in mind "the importance of wholesome activities such as square dancing to the well being of the state and its communities."

Change in Round Dance Panel Moderators... Because of illness in their family, Sally and Gus Pipkin of Missouri will not be able to moderate

the Round Dance Teachers Councils and Associations Panel. Their place will be filled by Ray and Eloise Appel from Virginia, who stepped in at a late date to volunteer their services.

Programmed Panels at the 17th National...

For the complete enjoyment of the National in Omaha, dancers are urged to attend one or more of the panels especially planned. On Thursday, June 20, the following are offered: How to Develop Square Dance Classes (west room 11 A.M.); Round Dance Parties & Basics vs. Routines (east room 11 A.M.); Ideas and Methods for the New Caller (east room 2 P.M.). On Friday, June 21: Pet Peeves — Air Your Views (west room 11 A.M.); New Basics — Pro & Con (east room 11 A.M.); Problems of Round Dancing and Trends (Sycamore room 10 A.M.); Sewing Panels (Music Hall 1 P.M.); Hash, Its Possibilities and Limitations (east room 2 P.M.). On Saturday, June 22: Ideas for Club Parties & After Parties (west room 11 A.M.); Sounding Board — Quizzing Experienced Callers (east room 11 A.M.); Press Panel (Fontenelle Hotel 10 A.M.); Round Dance Teachers Councils & Assns. (Sycamore room 10 A.M.); Style Show (Music Hall 1 P.M.); Callers Clinic (west room 2 P.M.); Traveling Callers (east room 2 P.M.). Teen panels are added to this schedule, as well. They will take place every day at the Assembly Hall, beginning at 11 A.M., with a different topic daily.

Add Trail Dances... Late information received on Trail Dances for the 17th National, produces the following: June 17 — Shooting Stars, Heights Commun. Center, Albuquerque, N.M.; June 18 — Free Trail Dance at Promenade Hall, North Platte, Nebr. Contact Jess Miller, Tel.: 532-7555; June 18 — East Central Ia. Fed. Trail Dance at Teamsters Union Hall, Cedar Rapids, Iowa. Contact Bob Jayne, Tel.: Center Point (Iowa) 7801; June 18 — Swing-ing Squares Trail Dance, St. Ann School, 1107 "Regal-Regal," Seneca, Kansas; June 19 — Central Ia. Fed., Veterans Audit., Des Moines, Iowa. June 18 — Heart of America Fed. Trail Dance, Truman Corners Shopping Ctr., Kansas City, Mo.

Exhibitions... The following exhibition groups are programmed to perform at the 17th National Square Dance Convention:

Flying Saucers—Leawood, Kansas

Lamar Dudes and Dames—Lamar, Colorado

Maycroft Square Tappers—Muskegan, Mich.

Midwest Promenaders—Sioux Falls, So. Dak.

Promenaders—Milwaukee, Wisconsin

Shooting Stars—Ralston, Nebraska

Silver Spurs—Spokane, Washington

Star Squares—Arlington, Virginia

Sun City Twirlers—El Paso, Texas

Tandem Teens—Newburg, Oregon

The Squarenaders—Lafayette, California

The Wheelers—Jamestown, No. Dakota

Rounds at the National... Listed below are the Round Dances to be used at the 17th National Square Dance Convention:

(FOR THE ROUND DANCE HALLS)

Trumpet Talk, Dancing Shadows, The Last Waltz, I'll Take Care of Your Cares, Yellow Bird, Tango De Amor, The Sheik, Kiss Waltz, Spaghetti Rag, Summer Breeze, Whisper Cha Cha, Think, Allegheney Waltz, Blossom of Snow, Some Where My Love, Doodley Cha, 4 You, Waltz of Dreams, Welkommen, Hold Me, In the Arms of the Night, Dream a While Waltz, Begin the Beguine, Foxie, Moon Over Naples, Marnie Waltz, Let's Dance, 3 A.M., Very Chic, Lazy Quick Step, So What's New, Holiday Rag, Wonderful Rain, Good Morning, Elaine, Mardi Gras Waltz, Edelweiss Waltz, Lightning Bug, Tango Bango, Strawberry Jam Waltz, Remember When, Miss Frenchie Brown, Tango of Hearts, Caprice, Kon Tiki, Sweet Misery, Sugar Blues, Neapolitan Waltz, Slippin' & Slidin', Siesta in Seville, Lenny's Waltz.

(FOR THE SQUARE DANCE HALLS)

Walking in the Sunshine, Road Runner, Silver Dollar, Mame, Darling Waltz, Strawberry Jam Waltz, Dancing Shadows, Moon Over Naples, Desert Blues, The Sheik, Miss Frenchie Brown, Oh Boy, Tango Mannita, Trumpet Talk, Mexicali Rose, I'm Going to Build a Fence, Hot Lips, Marie, Lightning Bug, Whisper Waltz, I'll Take Care of Your Cares, Bramble Bush, Sweet Thang, Pearl Shell, Marnie Waltz, Darling Waltz, Sweet Misery, South town USA, Dancing Country Style, Siesta in Seville, I Ain't Got Nobody, Neapolitan Waltz, Ruma Dum Dum, Hello Faithless, Whisper Waltz, Lenny's Waltz, So What's New, Doodley Cha, The Race Is On, Balling the Jack, Rag Doll, Caprice Waltz, Alabama Waltz, Fraulein, Can't Stop Loving You, Kon Tiki.

SWING YOUR TAW IN OMAHA

PROMOTION PAYS DIVIDENDS WITH LEARNER'S CLASSES AT SQUARE ACRES

Marion and Howard Hogue,
who run Square Acres.



HOWARD HOGUE AND HIS WIFE Marion are past masters at getting newcomers enthusiastic about square dancing. They've been at it since 1953 in their Square Acres Hall on Route 106 in East Bridgewater, Mass. and over 6000 persons have graduated from the classes held there.

The Hogues have perfected a method (1) of getting people to Square Acres; (2) enticing them on the floor; (3) changing them smoothly from disbelievers to do-si-doers. First of all they give a Beginners Party and Free Chicken Barbecue Dinner. It's usually held on a Sunday evening and the chicken barbecue dinner is free to every dancer who brings one couple or more to the party. The dinner is also free to the beginners, of course.

Howard's "soft-sell" salesmanship begins the minute the dancers enter and "sign in" for the evening. The mouth-watering odor of their impending dinner greets them. They have not been told they will be solicited for a class of 30 weeks' duration but just invited for the dinner and to see where their friends dance. The dancers show their beginner friends around the place; staff members are handy to answer questions.

During the meal the crowd is told that they will have a short dance session. Howard says, "We promise that if they will give us just 5 minutes we will absolutely guarantee they'll be dancing. It acts as a challenge and after dinner they all get in a big circle for bow, swing, promenade and do-si-do."

To really cinch the idea, Howard gives the folks a *second* free chicken barbecue on the following Saturday night. Here they are really given the sales treatment to take the square dance classes offered at Square Acres. The fact that 11 squares signed up from last January's free Beginner Dinner is the pudding's proof.—
Emile Martel



Skeptical maybe, but happy about that free dinner, dancers sign in for the Beginner Party and Chicken Barbecue Dinner at Square Acres.



They haven't danced yet but they're enjoying their barbecued chicken.



Hogue's got them dancing! Here are some of the 11 squares of beginners who came out of the Chicken Barbecue Party.

THE DANCER'S WALKTHRU

Sets in Order

HINTS FOR LEARNER GROUPS

SHIRLEY AND BURNLEY NICKERSON are callers for the Gay Gateway Dancers of Yarmouth, Nova Scotia. Each year they also teach a class for beginners which is sponsored by the club. This season they tried several innovations with the class which have great appeal. If you are working with newcomers to the activity, you may want to give some of the Nickerson's ideas a whirl.

This year each member of the class was given a regular club badge. However the word "Dancers" was covered with plastic tape which read "Swingers." Upon graduation the tape will be removed and the initiates will be full members of the club. This plan has been well accepted by the new dancers and they have responded happily to being called "Swingers" and not learners or beginners.

Also, at regular intervals the Nickersons have put out a newsletter for the class, titling it Caller's Notes. A one-page, mimeographed sheet, it is designed to acquaint the people with the total aspect of square dancing. For example, the first newsletter outlined what modern square dancing is and explained the difference between patter and singing calls.

The second paper talked about the Four C's of Square Dancing which were interpreted to be: Comfort, Consideration, Courtesy and Co-operation, and these points were dissected in some length in succeeding issues.

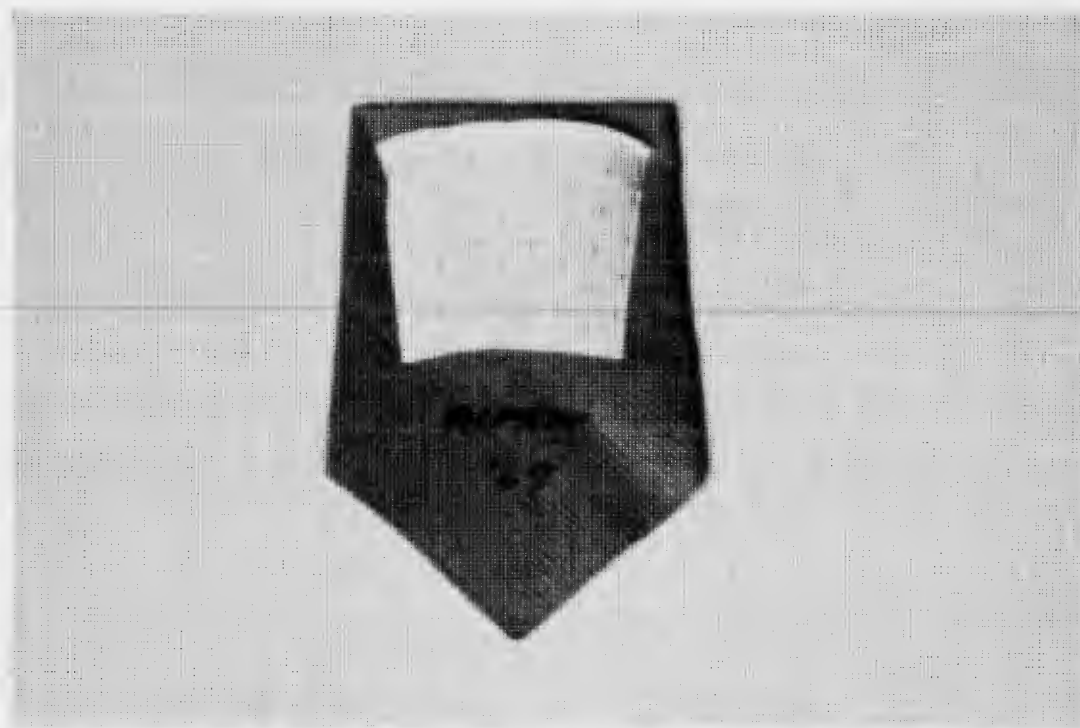
It would seem that while a newsletter such as this would take some time and thought on the

part of the teacher, it might be a stepping stone to smoothing over the jump the newcomer takes from class to club. The more he can learn about square dancing as a whole, coupled with his ability to dance, the more he will be readily acceptable as a part of the parent group.

PICNIC TIME

June means summer is just around the corner and summer means picnics. And speaking of picnics, here's an idea for guest badges at one of your summer square dances.

Betty and Chuck Pratt of Sun Valley, California, dreamed up this idea for their Rip 'n Snort Square Dance Club.



Small red paper napkins were folded pocket-handkerchief style. Two-ounce paper drinking cups were cut in half with the bottom of each cup discarded. One-half of a cup was stapled, third dimensionally, to the center of a napkin.

Using the first part of the club name, the title, RIPNIC '67, was lettered onto the napkin with a black felt pen. As the dancing guests arrived, their names were penned across the paper cup.

A simple but delightfully effective name badge. Why not try it yourself?



The WALKTHRU

Club Project: A WILDWEST PARTY

IT DOESN'T MATTER if your club meets in California or Wyoming or Connecticut or Florida. Location won't dampen the fun you can have with a Wildwest Party.

Set the theme for your event with your invitations. Letter, paint or stencil them on brown wrapping paper, and if you have the time slightly burn the edges. Your wording might include: WANTED: You! To attend the Swinging Belles Western Shindig. At . . . (and follow with necessary details) REWARD: For most comical sheriff outfit, most terrifying outlaw and most beautiful dance-hall hostess.

Decorate the hall by taking rolls of wrapping paper and painting western brands on it. Attach these with masking tape to the walls, doors, stage, etc. You might have some crayons and felt pens available so that those attending the dance can add brands of their own during the evening. Make several "Wanted" posters of your caller and club members, letting your imagination run wild when deciding what they are wanted for.

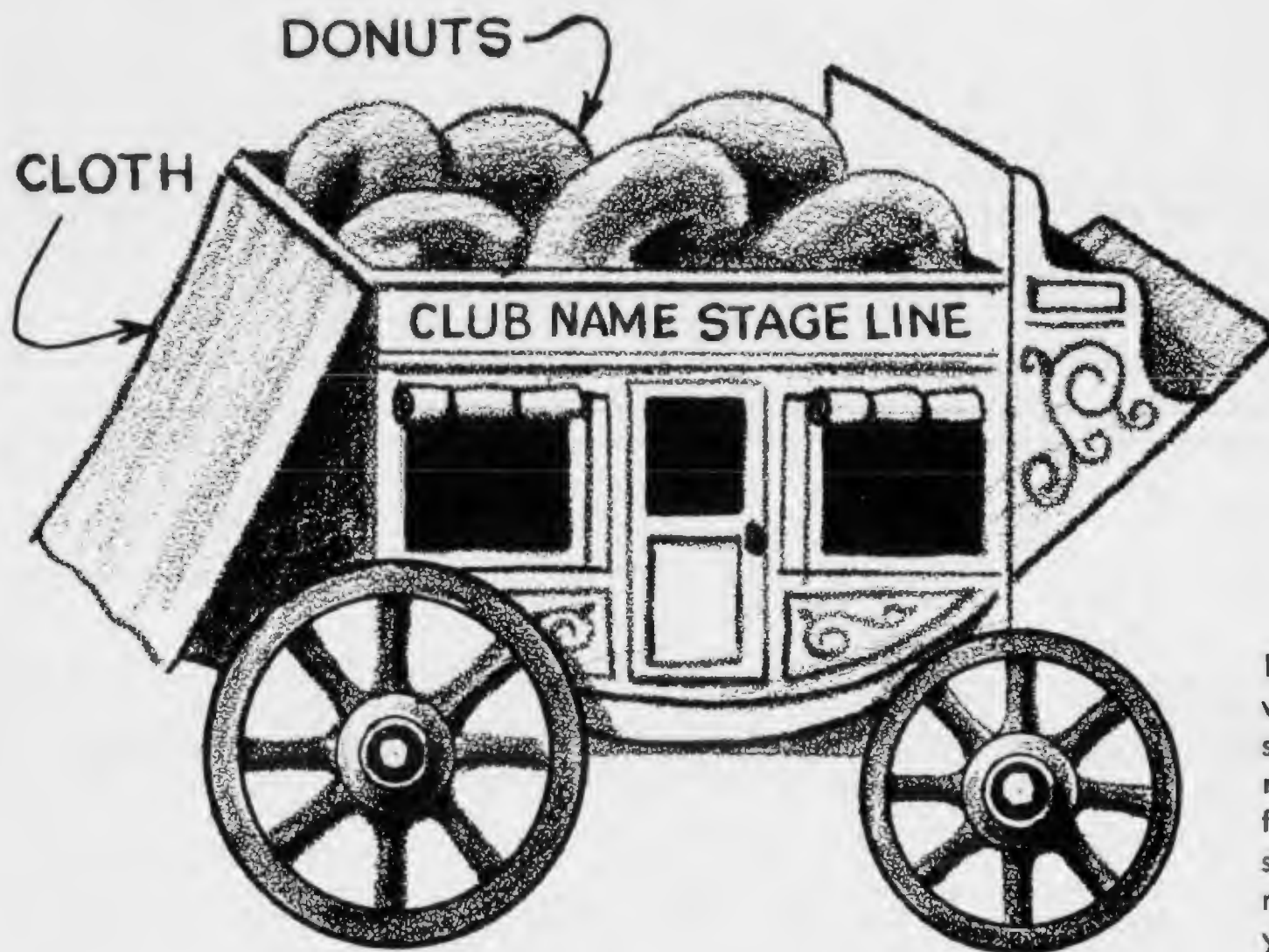
Make a stage coach from paper boxes, painting it to look like the old western mode of transportation. Leave the top open, line it with foil and fill with donuts. Place this near the coffee urn, along with napkins, cups, sugar, cream and spoons and you eliminate the need for setting up tables.

Or you might want to go the other direction and serve a real, chuck-wagon type menu. This will mean advance planning and help from various members in bringing food. Whatever else you serve, baked beans are a must. They might be accompanied by sloppy joes, cole slaw and apple pie. Casseroles of beans prepared at home need only to be reheated at the dance. Or large, portable electric casseroles can be plugged into available electric outlets at the hall. Both beans and sloppy joes serve well from these containers. (If you use electric casseroles and your electric coffee urns, along with your caller's equipment, be sure to test the output available in the hall so as not to blow a fuse.)

If you decide on a full-scale dinner, cover

Posters to fit the group and the occasion will lend color and humor to your party.





It depends on how elaborate you want to get. This stage coach for serving your refreshments can be made from corrugated cardboard, from an old shoe box or from styrofoam. Add your own club name color with poster paints and you're in business.

your tables with checkered paper tablecloths and stick to paper plates for ease in clean-up. And be sure to announce your refreshment period by ringing a dinner-bell and yelling, "Chuck is ready! Come and get it!"



Select a committee to work ahead of time and ask local merchants for donations to be used as costume prizes. You'll find that stores and individuals will be more cooperative when you assure them their name and location will be announced at the dance and (if you have a club newsheet) listed in the paper. Be sure to follow thru and do this. Also, a thank-you letter from the club secretary after the party may insure your getting another donation the next time.

Decide ahead of time how many categories will be judged and have the same number of prizes — or better yet one or two extra, just in case the costumes are so successful that you want to award ties or a special prize or two.

It has been discovered that it's wise to avoid "the best . . ." in any category and far safer and happier to judge "the funniest," or "the most terrifying," or simply to award prizes (appropriate to this theme) as "The Sheriff's Choice," "The Schoolmarm's Favorite," "Deadeye Dick's Selection," etc.

With the emphasis on guitar music today, perhaps you have a talented member or two who would play and sing, keeping their selections to appropriate western music, and limited to a specific length of time.

Or, if you want some real, old-time fun, check the yellow pages of your telephone book and see if there is a local renter of silent movies.

(Also check your public library which, if large enough, will have a limited supply of 8 and 16mm films for loan at no cost or at a very small fee.) Aim for an appropriate silent western story. A one-reeler will run about 10 minutes or a two-reeler twice that time, which would probably be the maximum period you would want to fill. If you do show movies, you'll also need a projector, screen, table and probably an extension cord. Check out the necessary distance from the table to the screen ahead of time and be sure you know where to turn out the house lights.



With invitations, decorations, costumes, refreshments and entertainment well in hand, it would seem you're ready to "take the bit in your teeth" and "round up the gang" for a fun-filled western evening.

The WALKTHRU

A CALENDAR OF SQUARE DANCE EVENTS

A GROUP OF ENTHUSIASTIC square dancers in the Washington D.C.-Virginia area print a yearly calendar of local square dance events. It is made available to everyone in the locale. Some callers distribute them free of charge; other clubs sell them to members. The calendar bespeaks of a most complete and thorough research job.

Each calendar month, starting with September of one year and ending with August of the following year, is printed lengthwise on an 8½ x 11" sheet of white paper. Under each day of the month are listed all regular clubs which meet that date. Special dances are tabulated at the beginning or the ending of the month, depending upon space.

A larger blue sheet of paper is stapled to the back of the calendar. At the left of this page all area clubs are listed alphabetically followed by the caller's name. To the right of this information, all area callers are listed alphabetically, followed by their telephone numbers, the nights and areas in which they call, the opening date of the club and any special information.

A square dance information telephone number is printed in large letters in the lower left-hand corner. This number is manned by the same two dedicated dancers who prepare the calendar.

As one caller writes, "Not only is this a great assist to our dancers, but it's very nice to give to new people in the area."

A CLUB SCRAPBOOK

Keeping a record of your club's activities is not only a pleasurable idea for current club members and a nostalgic remembrance of yesterday, but it also becomes a center where future members can acquaint themselves with the club's growth.

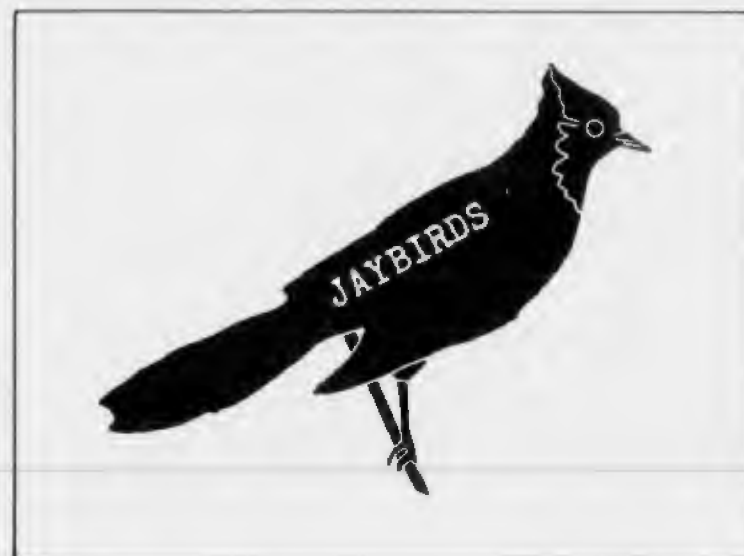
Of course the easiest way is to start with the birth of a new club. Pictures taken at special dances, copies of the club newsletter, dance invitations, newspaper clippings about the group, and possibly a few jottings here and there listing club officers, activities, etc., maintain a sense of continuity.

However, if your club is a going concern and you only now are thinking about getting a club scrapbook together, you'll have to do a bit of scrounging to come up with what happened "yesterday." Why not have a get-together which will include those charter members who are still with you and just talk about the club's beginnings. A hidden tape recorder will keep the facts for you but will not intimidate anyone who freezes up before a microphone. A later transcription of the tape will allow you to put into sequence a history of your club.

It's also possible that some of the "old-timers" will have pictures and copies of dance invitations somewhere about the house which they would be willing to part with for the cause. It's time for a thorough house-cleaning anyway and that's the best time to unearth bits and pieces of hidden memorabilia.

Once you've brought your scrapbook up to the present, the task should be relatively simple and perhaps all club members, on a round robin basis, can keep it current.

BADGE OF THE MONTH



With beautiful weather this month, our winged and feathered friends are out in full regalia, flying high. And no where are the birds more active than in Kilgore, Texas, where the Jaybirds are flitting from square to square each 2nd and 4th Friday.

With a name chosen to honor its caller-teacher, Jay Griffin, members of the club designed an attractive blue plastic badge in the shape of a jay with white lettering. A similar design for the club banner really shows up when the Jaybirds go traveling for the bird is made of bright blue sequins sewn on a white satin background.

Are square dance tips too long? How long should they be? These are some of the provocative questions put to our panel this month. See how their answers compare with yours.

DIALOG

HOW DOES ONE GO ABOUT LEARNING THE CALLS?

MARSHALL FLIPPO • ARNIE KRONENBERGER
FRANK LANE

Last month we asked this trio of experienced callers several questions having to do with memorizing calls and with sight calling. This month we question them on a variety of related subjects including some hypothetical questions a beginner caller might be expected to ask. We start off by trying to get some opinions.

How long, in your estimation, should a hoe-down call run?

Marshall Flippo: With the hoedowns these days running anywhere from three and a half to four minutes, I think you should go thru about a record and a half, meaning four and a half to five minutes. Sometimes a person gets carried away with what he's doing, wanting to get the dancers to a certain point — or maybe he forgets where he is and has to go along a little further to have everybody ending in a happy mood, so it might last a little longer than this. But I think that thru one hoedown, setting your needle back about half way and thru that much, is the best length of time for a patter call.

Arnie Kronenberger: About a record and a half would be my choice, too. I consciously try to keep this length, no longer. If you dance the dancers too long at a time they get let down. They're charged up going into a hoedown and as long as they don't get tired, they have a ball. Past a certain point they get to where

they don't care if they get thru the figure or not. They begin to mill around and lose the fun of it.

I try to go thru the record once. Then, when I set that needle back, I start thinking about quitting, how I can end it and I always try to quit with the record.

Frank Lane: That's a loaded question but there's always the old saw of, "Do as I say, not as I do." I have a real bad habit of calling too long because many years ago, we would develop a tip around one basic. In those days it might have been a Right and left thru. Nowadays you take something like a Swing thru or a Spin the top and call a series of figures using this, developing the tip from the rather easy ways to do the figure into the more intricate ways. By having the basic in the dancer's mind, you'd be surprised how you can lead them thru things they really don't know how to do. As a result I call much too long at a time because I get to having so much fun with it and seeing how far I can take them.

Back to the initial question, tho', I think a real good rule of thumb is that the average hoedown record is about four minutes long. If you set the needle back once, when it starts to approach the end the second time you start looking for a way out. It would be about eight minutes. I think some callers call too short a tip and rather than be guilty of that I'd rather call one that's too long. One time

thru the record is too short; two times thru seems just about right to me.

How does the caller know how to do the right thing at the right time when he's calling?

Kronenberger: If it flows, the caller knows he's doing just right. If it doesn't, he knows he needs a lot more experience. It's a matter of becoming familiar with the whole picture, and then evaluating each evening.

Lane: If you ever develop the sense of this, you've got it made. There's no rule for how to know. It's a matter of judgment, which you try to develop. We all make mistakes and the words are no sooner out than you know you've made them. It's a matter, too, of being kind to people and, I guess, to think what you're doing all the time.

I slipped into something during the last couple of years which I hope I've corrected now. I was taking dancing too seriously. We think about square dancing and calling 24 hours a day, many times, and the average dancer thinks about it — what? — once every other week for three hours. I had a long talk with myself last fall and tried to get things back into perspective. I had come to the point of not being able to understand why everybody wasn't interested in learning to do harder things. Then I realized they are in there to have fun. What I'm getting at is that a correct perspective is a great aid in knowing how to do the right thing at the right time. Mostly it is just a matter of good judgment and common courtesy.

Flippo: I kind of judge this by my own reactions when I am dancing. I know what I like to dance and if I'm dancing I know when I want to be picked up, or a peppier tune, or a slow tune to ease off by. As I say, I can feel this when I'm dancing but as to calling, it's very hard to say. You can usually tell when the crowd is having a good time and almost anything will please them. I agree that it's a matter of judgment and instinct, too. These things come from experience.

Now for a hypothetical question. "The group just isn't getting anything right tonight. How can I tell what is wrong?"

Flippo: When you see that the group isn't getting anything right, you're 100% correct because you have to include yourself. You've

really got to look over what you're giving them and how you're presenting it to them to be sure that it's presented in the right way. Usually then you'll see people begin to get everything right.

I don't know if there's anything to it or not but I've noticed that when the pressure's falling or the barometer's falling, people have a little more trouble and you have more trouble remembering things. But when the barometer's rising I've noticed that things come to me a lot more quickly and the floor is moving well, too. Sometimes, when I've had a real drastic night, I've blamed it on the barometer!

Lane: Yes, I've heard a lot of theories on this, from a lot of fellows who believe that things like barometric pressures, temperatures, being near the first of the month when bills come due, etc., will affect the dancing and reactions. Temperature and humidity would certainly make some difference. I know I feel sharper mentally when the weather is brisk and the dancers probably do, too.

Maybe some nights the caller is just more on the ball than on others in getting across what he is trying to impart to the dancers. The key is, as always, having the right words to the right beat of music — not too soon, not too late. Any number of factors can enter into the situation.

Kronenberger: It certainly is the caller, much of the time, as he can have an "off" night, like anybody else, and it is bound to reflect on his dancers.

We have a person in a learner's group who isn't able to keep up with the others. As a result the class is beginning to fall apart. People resist dancing with this person. What can be done?

Kronenberger: This is not a problem easy to solve. I ran into this and saw a group break up because of it. I knew the person was a problem and he was asked to leave by the Club President without my knowledge, and although it took a year to happen, the Club folded because of it. If I had realized the situation was that serious, I would have talked to the man before it got out of hand.

Lane: It's the hardest thing in the world to do but I think you have to go and have a talk with the person having the problem. Usually

there is another beginners class coming up soon and you can make it a point to discuss the situation with the person and say that things are getting a little too involved because he hadn't gotten the very basic rudiments at the beginning to build on. Then I'd suggest that the person come back the next time a class started and it would be a lot more fun for him.

You really fear to do this. You dislike walking up to somebody and saying, "Look, you're not doing well. Why don't you drop out of the class?" But it's the kindest thing in the long run because they're inevitably going to get their feelings hurt by some class member some time.

Flippo: These problem folks always seem to be the nicest people who ever walked the face of the earth and I know that some of them will never be able to continue on in square dancing because it just isn't there. I do think, tho,' that you should stick with them and bear with them as long as you can because I've seen some pretty good dancers finally develop, sometimes. And they can often be so good for the square dance movement it would be a shame to lose them.

"In our class we use helpers. They want to have a fast square at the end of the evening so they can show off and they are also asking me to hurry my teaching so the people can get into the club quicker. What can be done about that?"

Flippo: I think the helpers should be told beforehand that they're out to help and to be in the right place at the right time, not to be

pulling anybody thru or hurrying anybody up or telling them anything. It's the caller's job to teach and their job just to be in place. As for the dancing afterwards, this is real taboo because people look at the experienced dancers and they get to thinking, "We'll never make it!" It tends to make some of them drop out.

Lane: I'd change helpers — quick! The helpers should realize that they're there as helpers. A class is not the place for them to show off their fancy, fast dancing. Occasionally we will do a demonstration during the rest period of the next thing we're going to teach and the helpers can do that, but this is not fancy dancing. The helper must realize that the *only* reason he is there is to help the new people learn at the proper pace, as the caller calls it. If you rush people thru before they're ready to join the club level, you do two things. You either drop the club level to meet them and lose dancers who are already in the club and become bored or you put the new people in a club they can't keep up with and lose them to square dancing, possibly forever, because this has left a bad taste in their mouths. There's no quick way I've ever found. You just have to leave the people in there for the full number of lessons.

Kronenberger: This is very true. I wouldn't use helpers if I couldn't make them understand that they are there to help, not to rush anybody or dictate to anybody. They're invited to come so that everybody's job is easier — the caller's and the dancers'. If they don't accomplish this, they are of no use to anybody.

MORE TO COME

For several months now, we have had a series of conversations with caller-leaders in the field of square dancing whose experience in teaching other callers has contributed much to the activity. This feature will continue in the September issue of *Sets in Order* and following issues. Its purpose is to dig deeply into every phase of the caller's training. In addition to some of the leaders already interviewed, we will be bringing views of others from all parts of the square dance world. Don't miss this valuable feature. Whether you hope some day to call, or whether you are an enthusiastic and interested square dancer, you will find the material contained in this series stimulating and useful. Watch for more in the September issue.

Next month we will have a special INTERVIEW with Don Armstrong on various phases of square dancing and allied topics. In addition, our summer issues of *SIO* will be filled with ideas to stimulate your planning toward a new year of square dancing. See you next month!

DIRECTORY

OF DANCER ASSOCIATIONS



ONE NEEDS ONLY TO LOOK at the following list to realize how vast an empire square dancing covers. The more than 170 associations and federations listed here have been updated to the best of our ability. In answer to a request for current information in the November issue of *Sets in Order*, the names and addresses of current presidents of a majority of these associations have been received and noted. Where the requested information was not received, information on file in the *Sets in Order* offices has been repeated. In order to make this service as useful as possible we urge all associations to send information on officer changes and changes of addresses, etc., as quickly as possible after the change has been made.

Alabama

Birmingham S/D Assn.—Jim Harper
3076 Whispering Pines Circle,
Birmingham

Greater Huntsville S/D & R/D Assn.
Gene Bains, PO Box 912, Huntsville
35804

Mobile S/D Assn.—Bill Calloway, Jr.
2861 Thornhill Dr., Mobile 36606

Montgomery Area S/D Assn.—Jas. T.
Walker, PO Box 7132, Montgomery
36107

Tennessee Valley S/D Assn.—Tom
Whittle, 2407 Stratford Rd., S.E., Decatur

Arizona

Associated S/D of Ariz.—Chuck Dittel
2650 N. 41st Ave., Phoenix

Tucson Community S/D Council—
Howell Bryant, 5142 E. 32nd St., Tucson

Valley of the Sun S/D Organ.—Bill
Munn, 4026 W. Rovey, Phoenix

Arkansas

Arkansas State Fed. of S/D—Harold
Woolverton, Collegeville, Alexander
72002

California

Associated S/D—Frank Banman
7885 Adams Way, Buena Park 90620

Assoc. S/D of Superior Calif.—Kirby
Humble, 409 Gibson Rd., Woodland
95695

Central Calif. S/D Assn.—Ken Paul
1612 Victoria Dr., Modesto

Central Coast S/D Assn.—Slim Ballment
521 Ferro Lane, Paso Robles 93446

Com Counties Hoedown Assn.—Clyde
Garrison, 434 E. Rosewood, Rialto

Heartland S/D Fed.—Wally Schmick
1030 Lemon, El Cajon

Hi Desert S/D Assn.—Dick Harper
PO Box 305, Edwards 93523

Imperial Valley S/D Assn.—Lyle Hartzel
1820 Barbara Worth Dr., El Centro

Marin Co. S/D Assn.—Ben Y. Snider
174 Corte Alta, Novato 94947

Northern Calif. S/D Assn.—Walt Tupitza
1636 Central Ave., Alameda 94501

Palomar S/D Assn.—Fred Hemstreet
202 Ammunition Rd., Space 24,
Fallbrook 92028

San Diego Teen Age Assn.—Skip Pfister
1563 Via Madrina St., San Diego 92111

Santa Clara Valley S/D Assn.—Frank
Rose, 11840 Los Arboles, Sunnyvale
94086

Shasta Cascade S/D & Callers Assn.
Bob Dean, Box 97, Central Valley

South Coast Assn. of S/D Clubs—Jerry
Rogers, 632 N. Poinsettia Pl., Los
Angeles 90036

Square Dance Assn. of San Diego Co.—
Joe Miska, 28 "H" St., Chula Vista 92010

Teen Age S/D Assn.—Jim Damiano
16533 Wilkie Ave., Gardena

United S/D of Bakersfield—Fred Hupp
602 Francis St., Oildale 93308

Valley Assoc. S/D—Van Whye
5472 E. Ashcroft Ave., Fresno 93727

Western S/D Assn.—Dale Dettmer
9652 Lemon, Arcadia

Colorado

Boulder Area S/D Council—Daisy
Tabery, 2965 17th St., Boulder 80302

Colorado State S/D Assn.—Forrest
Adair, 2107 Orchard Ave., Grand
Junction

Denver Area S/D Council—Jack Coryell
6382 Allison St., Arvada 80002

Northeast Colo. S/D Council—Bill
Burdick, 910 Heather, Loveland

District of Columbia

WASCA—Francis Taylor
10217 Edgewood Ave., Silver Spring,
Md. 20901

Florida

Central Fla. S/D Assn.—John Donnelly
Box 754, Palm Bay 32901

Florida Fed. of S/D—Paul Lane
4337 San Juan Ave., Jacksonville 32210

N.E. Fla. S/D Assn.—Bob Ross
3931 Bogata Dr., Jacksonville 32210

Panama City S/D Assn.—Mike
Litzenberger, 111 N. Palo Alto, Panama
City 32401

Pensacola S/ & R/D Council—Ed Gentry
4902 State St., Pensacola

West Coast S/D Assn.—Warren Hyland
4738-61—Lane N., St. Petersburg 33709

Georgia

Georgia Fed of S/D—Bill Trunkey
R. 2, Gainesville 30501

Greater Atlanta Fed. of S/D—Ray
Baldridge, 3808 King Henry Rd., S.W.,
Atlanta 30331

Heart of Georgia S/D Assn.—Mark
Fretz, 1700 Wesleyan Dr., Macon

Southland S/D Assn.—Tommy
Thompson, 638 E. 60th St., Savannah

Hawaii

Hawaii Fed of S/D Clubs
P.O. Box 1, Pearl City, Hawaii 96782

Idaho

Idaho Fed. of S/ & R/D Clubs, Inc.
Doug Hyslop, Route No. 4, Nampa
83651

Lewis Clark S/ & R/D Assn.—LaRoy
Kidder, Rt. No. 2, Box 4, Kamiah 83536

Magic Valley S/D Assn.—Harold
Bulcher, Route No. 3, Jerome 83338

Panhandle Area Council—Gil Moran
Box 163, Smelterville

So. Central Ida. S/D Assn.—Ernie
Davis, 527 Jefferson, Twin Falls

Illinois

Illinois Fed of S/D Clubs—Bill Noble
2303 S. Oregon, Peoria

Indiana

Evansville S/D Council
Rowland Brown, Boonville

Indiana Dancers Assn.—Art Francis
8012 E. 13th St., Indianapolis 46219

Iowa

Central Ia. Fed of S/D Clubs
Jerry Jacobson, 6827 N. W. Alderman
Dr., Des Moines 50313

East Central Ia. Fed of S/D Clubs
Howard Briner—RR2, Marion

Iowa State Fed of S/ & R/D Clubs
Joe Nahra, 501 W. 30th St.,
Davenport 52803

Siouxland Federation—Dale Rabbitt
1316 29th St., Sioux City

S/ & R/D Assn. of N. E. Iowa
Bill Blau, 209 E. 12th St., Cedar Falls

Kansas

Central Kansas S/D Assn.—Harold Wood
RR No. 1, Clyde 66938

League of S/ & R/D Clubs—Jim
Costello, 2711 Classen, Wichita 67216

Tri-State S/D Council—Malcolm Van
Vleet, Goodland

Kentucky

Kentuckiana S/D Assn.—Denny
McDonald, Box 1553, Louisville 1

Louisiana

Acadian S/D Council—Mrs. H. H. Meeks,
Secy., 1451 W. Ash Ave., Eunice

Greater New Orleans S/D Assn.
James Ortego, 1034 Napoleon Ave.
New Orleans 70115

So. Louisiana S/D Council
Don Baker, 1772 McQuaid, Baton Rouge
70810

Maryland

Mason-Dixon S/D Fed.—Dick Adams
3018 Woodside Ave., Baltimore 21234

Square Dance Assn of Montgomery Co.,
Inc., Jack Gregory, 9701 Cottrell Terr.,
Silver Spring 20903

Massachusetts

Berkshire Co. S/D Assn.—Clayton
Fancher, Maple St., Hinsdale

Coordinators S/ & R/D Assn. of
Western Mass.—Ed Willett, 19 Fillmore,
Fairview

Eastern Dist. S/ & R/D Assn.—Ernie
Chase, 12 Gregg St., Beverly 01915

Northshore S/ & R/D Assn.—Ralph
Osgood, 1000 Prudential Center, Boston

Southeastern Mass. Coord. Assn.—Paul
Kane, Jr., 35 Chicatabot Rd., Quincy 13

Michigan

Battle Creek Area S/D Assn.—Harold
Duckham, Rt. 4, Box 254, Marshall 49068

Kalamazoo S/D Assn.—Ray Keller
1310 Clinton St., Kalamazoo 49001

Lansing Area Fed. of S/ & R/D Clubs
Gordon Fineout, 2528 Delta River Dr.
Lansing

Michigan Council of S/ & R/D Clubs—
Don Sullivan, 1662 Bournemouth,
Grosse Pointe Woods, 48236

North Eastern Mich. Assn.—Russ
Skidmore, 4008 Sudbury Ct., Midland
48640

Northwest Mich. S/D Council—Ray
Swan, 442 N. Elmwood, Traverse City
49684

Minnesota

Square Dance Fed. of Minn., Inc.
George Gargano, Jr., 1418 Merryview
Lane, Hibbing 55746

Twin City Area S/ & R/D Assn.—Ralph
Costanzo, 1220 Alameda St., St. Paul
55117

Mississippi

Greater Gulf Coast S/D Assn.—
Murray Brown, 1220 23rd St., Gulfport

Greater Jackson S/D Council—Ed
Drummond, 538 Beasley Ct., Jackson
39206

Missouri

Greater St. Louis F/ & S/D Fed.—Paul
Wahl, 12942 Bellerive Ests., St. Louis

Heart of America Fed. of S/D Clubs
Bob Welsh, 6907 E. 98th Terr.
Kansas City 64134

Springfield All-City S/D Assn.
E. A. Clawson, 1110 Normal, Springfield

Montana

Big Sky S/D Assn.—Allen Fritz
1512—18th Ave., So., Great Falls

Missoula Area S/ & R/D Fed.
Chuck Hughes, 2317 S. 10th W.,
Missoula

Montana Fed. of S/ & R/D Clubs—
E. M. Hasbrouck, P. O. Box 882,
Great Falls

Yellowstone S/D Council—Steve
Wigranowsky, 320 Fifth Ave., Laurel
59044

Nebraska

Lincoln Council of S/ & R/D Clubs—
Dale DeShon, 3834 So. 15, Lincoln

Nebraska S/ & R/D Assn.—Ivan
Griffith, Box 521, Bridgeport

Omaha Area S/D Council—Geo. Dukat
2407 N. 103rd St., Omaha 68134

Nevada

Nevada State S/D Assn.—Primo Bugica
650 Morrill Ave., Reno

S/D Assn. of So. Nevada, Inc.—Ric
Hileman, 5608 Harmony, Las Vegas
89107

New Hampshire

Merrimack Valley S/D Assn.—Albert
Renee, 34 Brook St., Manchester

New Jersey

Cape-Atlantic S/ & R/D Council—
Tom Hickman, 24 Juniper Dr., Northfield
08225

No. N. J. S/D Assn.—Jack Decoste
135 W. Oak St., Basking Ridge

New York

Capital Dist. S/ & R/D Assn.—Claude
Perleberg, 1445 Via del Mar Rd.,
Schenectady 12309

Central New York S/D Assn.—Ed
Huebner, R.D. No. 1, Blossvale 13308

Long Island Fed. of S/D Clubs—Bob
Holland, 1625 Westervelt Ave.,
Baldwin 11510

Rochester Area Fed.—Ken Moyer
376 Marwood Rd., Rochester 14612

Syracuse Area S/D Assn.—Chet
Hitchcock, 324 Farmer St., Syracuse

North Carolina

Folk & S/D Fed. of N.C.—Harold Kerns
Route 2, Box 430-A, Huntersville 28078

Western N.C. S/D Assn.—Earle Johnson
109 Minor St., Brevard 28712

North Dakota

North Dakota S/D Clubs Inc.—Wm.
Kroske, 616 N.W. 24, Minot 58701

Ohio

Akron Area S/ & R/D Council
Tom O'Brien, 2195 Quayle Dr., Akron
44312

Greater Cleveland Fed. of S/D Clubs
Earl Richards, 1170 E. 362, Eastlake
44094

Southwestern Ohio S/D Fed.—Ken
Shelton, 6844 Meadowdale Circle,
Cincinnati 45243

Oklahoma

Oklahoma State Fed. of S/D Clubs
G. W. Tucker, Frederick

Oregon

Oregon Fed. of S/D Clubs—Dick Plane
2620 Emerald St., Eugene

Pennsylvania

Allegheny Valley S/D Assn.—Chuck
Benson, 52 Patterson Lane, Bradford
16701

Delaware Valley S/D Clubs—Ted
Seifert, 425 Wheatsheaf Rd., Springfield

Rhode Island

Rhode Island Dist. R/ & S/D Assn.—
Ernie Anderson, 35 Rivervue Ave.,
Warwick

South Dakota

Black Hills S/ & R/D Assn., Inc.—
Lyle Downey, 502 E. Denver St., Rapid
City

South Dakota State Fed.—Fred Reuer
1724 S. 1st St., Aberdeen

Tennessee

Blue Grass Assn. for Western S/D—
Mrs. Leslie Noel, 2723 Larmon Dr.,
Nashville

Greater Memphis S/D Assn.—Bob
Bunnell, 4292 Mickey Dr., Memphis

Texas

Amarillo S/ & R/D Council—Cecil
Jones, 1706 Van Buren, Amarillo 79102

Beaumont Area S/D Council—Elmer
Castilaw, 165 Vernon St., Vidor

East Texas S/ & R/D Assn.—Les
Bratcher, Box 7355, Longview 75601

Heart of Texas S/D Assn.—Ken Horne
2143 LaPorte Dr., Waco 76710

Houston S/D Council—Pat Grymes
6602 Roxbury, Houston 77017

Lubbock S/D Fed.—Alvin Ryan
2605 40th St., Lubbock 79413

Matagordo-Brazoria Area S/D Council
Ernest Lynn, Rt. 2, Box 85A, Bay City
77414

North Texas S/D Assn.—Don Fletcher
Duncanville

Permian Basin S/D Assn.—Paul Odor
4309 Brookdale, Midland 79701

Red River Valley S/ & R/D Assn.
Norman Teague, 406 Willow Dr.,
Wichita Falls 76305

San Antonio Area S/D Assn.—John
McCannon, 2811 Chisholm Trail, San
Antonio 78217

South Texas S/D Assn.—Bill Thornbrugh
706 Dundee, Victoria 77901

Southwest Area S/D Assn.—Tommy
Moon, P.O. Box 3693, El Paso 79923

Texas State Fed. of S/ & R/D—Joe
Hobbs, 1115 Holly Bluff, Austin 78753

Westerners S/D Assn.—Jester Pritchett
3101 S. Fourth, Abilene 79605

Utah

Assoc. S/D Clubs of Utah—Jack Hoggan
2571 Evening Star Dr., Salt Lake City
84117

Ogden Area S/D Assn.—Ray Douglas
65 E. 1st No., Hyde Park

Salt Lake Valley S/D Council—Wells
Smith, 1579 E. 4130 So. St., Salt Lake
City

Washington

S/ and F/D Fed. of Wash.—Kenn Trimble
Wesley Terr., Des Moines 98016

Whatcom Co. S/D Assn.—Donald Lapp
Sumas

Wisconsin

S/D Assn of Wisc.—Tom Parr
3629 So. 84th St., Milwaukee 53228

Wyoming

Big Horn Basin S/D Fed.—Leland
Achilles, Box 408, Thermopolis 82443

Canada

Calgary & Dist. S/D Assn.—
Geo. McDonald, 3208 Lancaster Way,
Calgary, Alberta

Edmonton & Dist. S/D Assn.
Jim Harris, 6835 112A St., Edmonton,
Alberta

Meridian S/D Assn.—Arthur Ziegler
Vegreville, Alberta

Red Deer S/D Assn.—Eric Bundy
5621—41 St., Red Deer, Alberta

So. Alberta S/D Assn.—Larry
Lutwick, 2410 17th Ave., So. Lethbridge,
Alberta

Alberni Valley S/D Assn.—Brian
Hemmins, 909 14th Ave., N. Port
Alberni, B.C.

Fraser Valley S/D Assn.—Roy Andrew
14096—77A Ave., North Surrey, B.C.

Okanogan S/D Assn.—Mary Lamb
2240 Lower Bench Rd., Penticton, B.C.

Trail & Dist. S/D Assn.—Bill Torry
2130 Thompson St., Rossland, B.C.

Vancouver Island Western S/D Assn.—
Chuck Underwood, 2913 Austin Ave.,
Victoria, B.C.

Folk Dance Fed. of Manitoba (Eastern
Div.)—Dick Carson, 127 Collegiate St.
Winnipeg 12, Manitoba

S/D Fed. of Manitoba—John Dempster
21 Kenwood Pl., Winnipeg 8, Man.

Western Man. S/D Fed.—Cliff Kennedy
145 Clark Dr., Brandon, Man.

Committee of London S/D Clubs—Lovel
Lord, 162 East St., London, Ont.

Georgian Bay S/D Club Assn.—Al Evans
332 St. Vincent St., Barrie, Ont.

Ottawa S/D Assn.—Martin Friend
Box 493, Orleans P.O., Ont.

S.W. Ontario S/D Assn.—Morley
Torgerson, 331 Church St., Stratford,
Ont.

Toronto & Dist. S/D Assn.—Bert Oakes
1249 Richmond Rd., Burlington, Ont.

Hub City S/D Assn.—W. A. Darrach
#72—1524 Rayner Ave., Saskatoon,
Sask.

Moose Jaw & Dist. S/D Assn.—Nels
Carpenter, Box 100, Sub. 1, Moose
Jaw, Sask.

Parkland Assn.—Bill Dorton
1580 17th St., W., Prince Albert, Sask.

Yorkton Zone Assn.—Ken Croll
33 Dunlop East, Yorkton, Sask.

Australia

Square Dance Society of N.S.W.—Jim
White, Overseas Repr., 26 Osborne Rd.
Lane Cove, New South Wales

Square Dancing Society of Queensland
Graham Rigby, 14 Eagle St., Alderley
Heights, Queensland

Europe

Berlin S/D Assn.—SFC Chuck Bexley
Information Div., US Army Berlin
APO New York 09742

British Assn. of American S/D Clubs
Fred Manning, 76 Arcadian Gardens,
Wood Green, London N 22, England

European Assn of American S/D Clubs
LTC Jay Martin, Intel Div., HQ USAREUR
APO New York, 09403 (Germany)

Here, in the third installment of the reprint of the 1953 Terry Golden series, we continue on from last month with the discussion of phrasing.

PHRASING

PART III



At first, trying to keep in phrase is apt to hinder the caller. It may distract him and he may find himself dropping beats and lagging in an effort to get back in phrase again. Like anything else, it takes practice, but, as in other things, achievement brings satisfaction. If a caller who is a beginner starts working on it from the outset, he may find it takes a little longer to get going, but in the long run, he will be ahead as he won't have to back-water and break his established habits, which is al-

ways harder than getting something right from the start, (just as in waltzing — the hardest people to teach are those who have been doing the "two-step waltz" for thirty years).

First of all, the caller should start by examining his calling and rearranging all his calls so that they fit into four-beat phrases. He may even find it advantageous to take pencil and paper and write it all out. We've all heard a call like this (probably most of us have used something like it):

<u>Ring</u> 1	<u>Ring</u> 2	<u>Pret-ty</u> 3	little	<u>Ring</u> 4	(Phrasing O.K.)
<u>Swing</u> 1	your	<u>cor-</u> 2	ner	<u>la-</u> 3	dy
				<u>once</u> 4	a - <u>gain</u> 5

The second line, having five beats, is out of phrase. The idea in arranging phrasing would be, in this case, to rearrange the last line so that it has only four beats. It doesn't matter

how you say "Swing your corner," so long as you say it in a four-beat phrase. You could, for instance, say it in any one of the following ways, (and many others, too):

<u>Break</u> 1	that	<u>ring</u> 2	with	a	<u>cor-</u> 3	ner	<u>swing</u> 4
<u>Break</u> <u>Swing</u> <u>Swing</u> <u>Then</u>	and your the you'll	<u>swing</u> <u>cor-</u> <u>la-</u> <u>swing</u>	your ner dy that		<u>cor-</u> <u>once</u> <u>on</u> <u>left-</u>	ner a- your hand	<u>girl</u> <u>gain</u> <u>left</u> <u>maid.</u>

As you see, I've made no effort to create a rhyme; that's not my purpose here; you can do that.

It's not always necessary to pack words into

every beat in the line every time, so long as you account for all the beats in such a way as to stay in phrase — Ray Smith's little business, for instance:

<u>Tap</u> 1		<u>tap</u> 2		<u>tap</u> 3		<u>tap</u> 4
<u>SWING</u>	YOUR	<u>COR-</u>	NER	<u>LA-</u>	DY	

There are four beats in the first line, but only three in the second phrase of call, but you pause, or wait, or "hold" on the fourth count, (like a quarter rest in music), so that the phrase lasts four beats, and then you can come in O.K. on the first beat of the next musical phrase.

There is still more on this article, "Phrasing" by Terry Golden. We will reprint the final chapters in coming issues of *Sets in Order*. If you enjoy this type of article and find it useful, please let us know — editor

STYLE SERIES:

DON'T GET CAUGHT FLAT FOOTED

WE ARE INDEED creatures of habit. Give us a right and left grand *following* an allemande left, and we'll have no problem. But call a right and left grand without first using an allemande left, and you're liable to find your square in a thousand pieces. Why is this? Strictly because, as dancers, we become so accustomed to one movement being done in one particular way that we fail to respond to logical variety.

Another good example that may catch even the most versatile dancers flat-footed goes some-

thing like this: starting from a square (1), head couples star thru (2), ending in a set-up for a double pass thru (3). Now call a double pass thru (4), and chances are you'll get the centers moving and at least one of the side couples remaining stationary, wondering just what has happened.

To "ease the pain," some callers use this type of movement to "shake up the troops" every once in a while, but are sometimes a little less brutal. Here's an example: starting from a square (5), four ladies do a grand chain (6) to the opposite man (7), then the heads pass thru (8) and separate (9), going around one





(10) and squeezing in to make lines of four (11).

The lines go forward (12) and back, then forward again for contact (13) for a star thru (14) to end in double pass thru position (15).

Now, when the double pass thru is called, all the dancers move (16). The difference, perhaps, is the "automatic turnoff" that we sometimes develop when we're not active. If we are the sides and the heads are given a command, something inside us says, "Relax, the others are now busy." Then, suddenly, when we get a call such as double pass thru, we are caught napping. However, if right from the start, as

in our second example, we are brought into the action, there's little chance that we will be surprised.

If, during our learning stages, we're exposed to many of these "unusals" there's a good chance that we won't be too susceptible to the "curve" thrown later on. At one time in square dancing it was fairly certain that if a dancer was in number four spot he'd have plenty of time to rest and relax while couple number one was active. Now, however, there's seldom a moment when we can let down and allow our thinking to wander off. Being "tuned in" *all the time* is just part of the game.



SUMMER

SQUARE DANCES

DIRECTORY OF SUMMER DANCES

Listed on the following pages are dances geared to the warm summer months. You'll find it a handy directory to carry with you in the car on your vacation tours. Listings are shown as we received them and phone numbers are included whenever available. Those dance listings received after deadline will appear in coming issues as space allows — editor.

Arizona

(Mondays at 8:30 P.M.) — *Phoenix* — Western Saddle Club, 2002 E. Myrtle. (Wednesdays at 8 P.M.) — *Phoenix* — Cactus Jumpers at Western Saddle Club. (Fridays at 8 P.M.) — *Phoenix* — Mavericks at Western Saddle Club. Tel.: 279-6525.

British Columbia

(Every Thursday, June 6 thru Aug. 22) — *Vancouver* — Square Dancing at Stanley Park. Tel.: 681-1141.

(Every Saturday from June 22) — *Outskirts of Victoria* — Outdoor Square Dancing at Beaver Lake.

California

(2nd Sundays at 2 P.M.) — *Ventura* — Ventura Marina Squares at Ventura Marina Park, 1215 Anchors Way Dr. Tel.: (805) 642-4516.

(1st & 3rd Tuesdays) — *Fresno* — Square Dance Fun Shop at 8 P.M. — Smooth Dancers Hall, 3510 N. First St. Tel.: 439-3478.

(Every Tuesday at 8:30 P.M.) — *Shandon* (near Paso Robles) — Square Wheelers at Community Hall. Tel.: Paso Robles 238-1750.

(Every Wednesday at 8:30 P.M.) — *Fresno* — Mistletoe Tappers, 3510 N. First St. Tel.: 439-3478.

(Every Wednesday at 8 P.M.) — *San Luis Obispo* — The Square Pegs at Edna Farm Center Hall.

(Every Wednesday at 8 P.M.) — *Santa Barbara* — Taws 'N' Paws, Peabody School, 2018 Calle Noguerra.

(Every Thursday at 8 P.M.) — *Sacramento* — Mavericks Workshop at Saylers Restaurant, 2408 Auburn Blvd. (Single adults.) Tel.: 925-1630.

(Every Friday at 8:30 P.M.) — *Fresno* — Steppers & Stompers at Square Dance Hall, 432 Hughes Ave., Clovis. Tel.: 439-3478.

(2nd and 4th Fridays at 8 P.M.) — *Spring Valley* (San Diego Area) — Circle Eight Club at Spring Valley Chamber of Commerce, 1175 Sweetwater Rd. Tel.: 420-5990.

(2nd and 4th Fridays at 8 P.M.) — *Hawaiian Gardens* near Long Beach) — WOWS and HOWS at 12305 Woodson St., off Norwalk Blvd. Tel.: (213) 865-5324.

(Every Friday at 8 P.M.) — *Susanville* — Center Wheelers at Calif. Conservation Center. Tel.: (916) 257-2706.

(2nd Saturdays at 8:30 P.M.) — *Sacramento* — Mavericks Party Night at Vets Hall, Royer Park, Roseville. (Single adults.) Tel.: 455-7658.

(Every Saturday at 8 P.M.) — *Santa Barbara* — Fairs 'n' Squares at Peabody School, 2018 Calle Noguerra. Tel.: (805) 964-3997.

Colorado

(Every Monday at 8 P.M.) — *Colorado Springs* — Broadmoor Hotel Terrace. Tel.: 632-0231.

(Every Tuesday) — *Colorado Springs* — at the Air Force Academy, Pine Valley Youth Center. Tel.: 632-0231.

(Every Tuesday) — *Colorado Springs* — School age youngsters at the Carriage Stop. Tel.: 632-0231.

(2nd & 4th Tuesday) — *Colorado Springs* — at the Eagles Lodge. Tel.: 632-0231.

(Every Wednesday) — *Colorado Springs* — At the East Side Eagles Lodge. Tel.: 632-0231.

(Every Thursday) — *Colorado Springs* — Rhythmaires square dancers rounds at the Eagles Lodge. Tel.: 632-0231.

(2nd & 4th Fridays at 8:30 P.M.) — *Colorado Springs* — Trailwinders at The Carriage Stop, 27th and Robinson. Tel.: 481-2394.

(1st & 3rd Saturdays at 8:30 P.M.) — *Palmer Lake* (North of Colorado Springs) — The Lanciers (a "reach" type club) at Palmer Lake Town Hall.

Connecticut

(2nd & 4th Fridays, June thru Aug. at 8 P.M.) — *Wapping* — So. Windsor Sq. Dance Club, Wapping Elementary School. Tel.: 644-1202.

Georgia

(1st & 3rd Saturdays) — *Garden City* — Rainbow Squares at the Garden City Community House. (Garden City is on the western city limits of Savannah.) Tel.: 748-4385.

(2nd & 4th Saturdays at 8 P.M.) — *Decatur* — The Newton Squares at 2811 Bluegrass Lane. Tel.: 284-2811.

Illinois

(Every Wednesday at 8 P.M.) — *Chicago* — Lawson Grand Squares at Lawson YMCA, 30 W. Chicago Ave. Tel.: RO 3-5000.

(Fridays, June 7, 14, 28; Aug. 9, 23, 30, at 8:30 P.M.) — *Quincy* — Silver Dollars at Eagles Alps, N. 5th St. Tel.: (217) 885-3269.

Kansas

(Saturdays, June 8, 22; July 6, 20; Aug. 3, 17, 31; Sept. 14, 28, at 8 P.M.) — *Topeka* — The Strato Jets at Stratoline Recr. Club, Forbes AFB, Tel.: UN 2-0176.

(1st Saturdays June thru Sept. at 8 P.M.) — *Wichita* — Cessquares Club at E.C.E. Bldg., 2744 George Washington Blvd. Tel.: PL 5-0437.

Massachusetts

(Wednesdays, July 10, 17, 24, 31; Aug. 7, 14, 21, 28, at 8 P.M.) — *Woburn* — Yankee Twirlerama at Burlington K. of C. Hall (¼ mile from 128).

(1st, 3rd & 5th Saturdays at 8 P.M.) — *Westover AFB* — Silver Wing Stompers at Westover AFB Service Club. Tel.: (413) 593-3262.

Michigan

(1st & 3rd Fridays) — *Southfield* — Cross-trailer Club at Southfield Civic Center, Evergreen, North of 10-Mile. Tel.: 561-3954.

(Every Saturday at 9 P.M.) — *Warren* — Square Dancing at University City Mall, 12 Mile & Dequindre. Tel.: PR 8-8055.

Minnesota

(Wednesdays at 9 P.M.) — *Detroit Lakes* — Long Lake Campsite & Trailer Resort, Rt. 3. Tel.: 847-9895.

Missouri

(1st & 3rd Fridays at 8 P.M.) — *St. Charles* — First Capitol Squares at St. Johns Church, 5th & Tompkins St. (10 blocks no. of Interstate 70). Tel.: RA 4-1666.

(2nd, 4th & 5th Fridays) — *Branson* — Tacoma Travelers. Tel.: 334-3902.

(Every Saturday) — *Springfield* — Frisco Square Dance Club at Westport Youth Center, 3100 W. Mt. Vernon St. Tel.: 865-7650.

Montana

(Round dances every Friday night) — *Kalispell* — Gore Hall, 233 Harmony Rd. For information on square dances call 752-9675.

(Saturdays, June 8, 22; July 7, 13, 27; Aug. 10, 24) — *Miles City* — Cowtown Squares. Tel.: 232-3627.

Hamilton area — Call — Ron Burrington, Tel.: 363-1342; Ed Spannuth, Tel.: 363-3284.

Missoula area — Call — Chuck Hughes, Tel.: 549-5286; Bob Herron, Tel.: 549-9297, Ray Granger, Tel.: 549-4771.

Nebraska

(Alternate Saturdays from June 8 at 8 P.M.) — *Omaha* — Globe Spinners at World of Dance Studio, 30th & Farnam. Tel.: 331-4541.

New Jersey

(Every Wednesday from June 5 thru Aug. 28 at 8:30 P.M.) — *North Bergen* — Circle T Western Square Dance Club at Park Manor, 8117 Bergenline Ave. Tel.: (201) 943-5371.

(Wednesdays, June 26, July 31, Aug. 14) — *Paramus* — NNJSDA dances at Garden State Plaza Audit.

(Wednesdays, July 24, Aug. 7) — *Parsippany* — NNJSDA dances at Brooklawn Jr. H.S.

New Mexico

(1st & 3rd Tuesdays at 8 P.M.) — *Albuquerque* — Enchanted Twirlers at Square Dance Barn, 2410 Washington, N.E. Tel.: 256-0569.

(2nd & 4th Saturdays at 8 P.M.) — *Albuquerque* — Square Ups Club at Christ Methodist Church, 6200 Gibson, S.E. Tel.: 256-3803.

(2nd & 4th Saturdays at 8 P.M.) — *Las Cruces* — Blue Bell Square Dance Club at W.I.A. Hall, 340 N. Reymond. Tel.: 524-3468.

New York

(1st & 3rd Saturdays from June 15 thru Sept. at 8:30 P.M.) — *Canandaigua* — Magic Squares at Ontario County Home. Tel.: 596-5282.

(2nd & 4th Saturdays at 8:30 P.M.) — *Greenville* — Circle 8 at the Greenville Central School. For information write George Clapper, 107 Green St., Catskill, N.Y.

Ohio

(Every Wednesday at 7:30 P.M.) — *Chilli-cothe* — Cross Trailers at Recreation Hall, ¼ mile North of town on Route No. 104. Tel.: (614) 773-3867.

(2nd & 4th Fridays at 8:30 P.M. Every Saturday from 8:30 P.M.) — *Dalton* — Square Dancing at Happy Valley, 15113 Stanwood

St., S.W. Tel.: 832-0981.

(Every Saturday at 8 P.M.) — *Martins Ferry* — Betty Zane Squares at City Park. Tel.: 633-1560.

Ontario

(Every Tuesday from June 4 at 8 P.M.) — *Ottawa* — Round dancing at Canterbury Park Community Center. Tel.: (613) 731-4825.

(Every Wednesday at 8:30 P.M.) — *Peterborough* — Lift Lock Squares — to June 26 at Thomas A. Stewart Collegiate; July 3 to Sept. 11 at Rock Haven Motel. Tel.: 742-9565.

(Saturdays, June 15; July 6, 20; Aug. 3, 17) — *Kitchener* — Swing and Whirl Club, Victoria Park Pavilion.

(Every Saturday at 9 P.M.) — *Peterborough* — Peterborough Square Dance Organization at Rock Haven Algonquin Room, Hwy, #28 west of town. Tel.: (705) 745-0937.

(Saturdays, July 13-27 and August 10-24) — *Barrie* — The Hayloft, St. Vincent St., N., 2½ miles from 400. Tel.: 728-1566.

Oregon

(1st & 3rd Mondays) — *Portland* — Hayloft Rounders (advanced round dancing) at The Hayloft, 615 S.E. Alder St. Tel.: 287-6880. (2nd & 4th Mondays) — *Kontra Korner*s (contras & rounds) at The Hayloft. Tel.: 292-1286.

(Every Wednesday) — *Portland* — Bachelors 'n' Bachelorettes at The Barn, 847 S.E. 122nd. Tel.: 255-4748.

(1st, 3rd & 5th Thursdays) — *Portland* — Do Si Do Square Dance Club at The Hayloft. Tel.: 771-9916. (2nd & 4th Thursdays) — *Intermediate Rounds* at The Hayloft. Tel.: 292-1286.

(1st & 3rd Fridays) — *Portland* — Happy Twirlers at The Hayloft. Tel.: 253-3490. (2nd & 4th Fridays.) *Castle Eighters* at The Hayloft. Tel.: 246-7472.

(1st & 3rd Saturdays at 8:30 P.M.) — *Portland* — Country Capers Club at The Hayloft, 615 S.E. Alder St. Tel.: 246-6390. (2nd & 4th Saturdays) — *Whirl-Aways* at The Hayloft. Tel.: 774-4767.

(Every Thursday and 1st & 3rd Saturdays) — *Springfield* — Willamalane Square Dancers at Memorial Bldg., 8th & A St. Tel.: 747-2261.

(2nd & 4th Saturdays at 9 P.M.) — *Troutdale* — Windy Whirlers at City Hall. Tel.: 254-5733.

Pennsylvania

(Every Wednesday at 8 P.M.) — *Dempseytown* — Shin Digger Square Dance Club at

Susie Q Pavilion, 1 mile north of town on Route 428. Tel.: 676-2355.

(2nd & 4th Fridays at 8:15 P.M.) — *Washington Crossing Park* — At the General Greene Pavilion — Tel.: (609) 882-2793.

Tennessee

(Tuesdays and Saturdays) — *Knoxville* — KSDA Dances at Jessamine Square Dance Center. Tel.: 523-5871.

(Every Wednesday) — *Dandridge* — Tel.: 523-5871.

Texas

(2nd & 4th Wednesdays at 8 P.M.) — *Bowie* — Square Dancing in Gold Room, Bowie National Bank Bldg. Tel.: 872-2411.

San Antonio — Square Dancing during Hemisfair thru October 6. Visitors are invited to call for dance locations: 696-1140 — 696-0297 — OL 2-3424 in San Antonio.

Northern Texas — For complete information write Harold Scripture, 918 McCormick, Denton, Texas 76201.

Virginia

(June 7, July 12, Aug. 8 at 8:30 P.M.) — *Arlington* — Myer Mavericks at Masonic Temple, Arlington Blvd. and George Mason Dr. Tel.: 768-6479.

(Wednesdays at 8:30 P.M.) — *Arlington* — 2 x 2 Dances at Lyon Village Community House, Lee Highway and Highland St. Tel.: 893-6992.

(Fridays, June 28, July 26, Aug. 30) — *Arlington* — Square Dancing at Masonic Temple, So. George Mason Dr. Tel.: 671-3512.

Washington

(Every Tuesday at 7:30 P.M.) — *Seattle* — The Always Open Squares at Genessee Comm. Hall, 36th South and Adams St. Tel.: WE 2-2463.

(1st & 3rd Wednesdays at 8 P.M.) — *Tacoma* — Shuffles and Ruffles at Manitou Hall, South 66th and Ferdinand St. Tel.: LO 4-2822.

(2nd & 4th Fridays at 8:30 P.M.) — *Burien* — Hoot 'n' Holler Club at Ruth School Hall, S.W. 152nd & 10th S.W. Tel.: CH 3-4317.

(1st & 3rd Saturdays, June thru Aug. at 8 P.M.) — *Kennewick* — Prairie Shufflers Club at Shufflers Shanty, 4th & Union St. Tel.: 783-3664.

(Saturdays, June 1, 15, 22; July 6, 13, 20, 27; Aug. 3, 10, 17, 24) — *Lofall* — Square Dancing at Kitsap Memorial State Park. Tel.: ES 7-6763.

West Virginia

(Every Saturday, June thru Oct. at 7:30 P.M.) — *Berkeley Springs* — Square Dancing at Coolfont Recreation Bldg. Tel.: (304) 258-1793.

ROUND THE WORLD of SQUARE DANCING

Alberta

The 5th Annual Square Dance Jubilee of the Entrance Club will be held in Hinton on June 28-30. Callers will be John Winton and Dick Webb. To know more write Jubilee, Box 157, Hinton, Alberta, Canada.

—*Whit Barrow*

Arkansas

The Dudes and Dolls of Fayetteville will sponsor their Annual Spring Festival at the Senior High Recreation Center on June 8. Caller Jon Jones will conduct an afternoon workshop and will call the evening dance. A free buffet supper will follow the workshop.—*Nelda Richter*

California

June is anniversary month among the "single" sets and here are two of them to be enjoyed. On June 8 the Mavericks of Sacramento will celebrate at the Vets Memorial Hall in Roseville with Betty "Sam" Herman calling. Also on June 8 the Single Squares of Sunnyvale will host their party at the Peterson High School in Sunnyvale with Brad Bradfrd.

Florida

The Pensacola Square and Round Dance Council presents its 16th Square and Round Dance Festival on June 28-29 at Pensacola's air-conditioned Municipal Auditorium. Featured will be Melton Luttrell and Johnny Creel in the calling department; Carl and Clare Bruning on rounds.

—*Julius Brady*

Germany

The Gateway Twirlers of Rhein Main announce a one-week Bavarian Holiday in Schnaitsee, Germany, from June 16-June 22. Chris Vear and guest callers Fred and Gwen Manning from London, England, will comprise the staff. For further information write to Gateway Twirlers SDC, c/o S/Sgt. J. M. Strickland, 6916th Security Sqdn, CMR Box 3459, APO New York, N.Y. 09057.

—*Judy Nelson*

Wyoming

(Every Wednesday at 8 P.M.) — *Mills* — Caper Cutters Club at 700 Platte Ave. Tel.: 234-3007.

Kentucky

Old fashioned mountain and clogging style square dancing is a popular feature at Kentucky's Natural Bridge State Park on Friday and Saturday nights during the tourist season. A special Old-Time Mountain Dance Festival is scheduled for June 15. A free brochure may be obtained from Richard Jett, Ezel, Kentucky 41425.

Louisiana

On June 15-16 the first annual "La Magnifique" weekend is scheduled for the Holiday Inn Baton Rouge. John and Wanda Winter will handle the rounds; Billy Lewis, Lem Gravelle and Andy Petrere will call the squares. For more information write to Margaret Petrere, 5566 Velora Dr., Baton Rouge.

Massachusetts

Jerry Haag of Cheyenne, Wyo., will be guest caller on June 16 for Wagon Wheels Club of Westfield. It is Jerry's first trip east and his only appearance this time in the Western Massachusetts area. Dancers are invited to write for a ticket to Kee Pennington, Sackett Rd., Westfield, Mass. 01085.

Michigan

A square dance in connection with the Frankenmuth Bavarian Festival will take place on June 10 at the "Spas Platz" (Play Area) in Frankenmuth. Dick Bayer will be the caller.

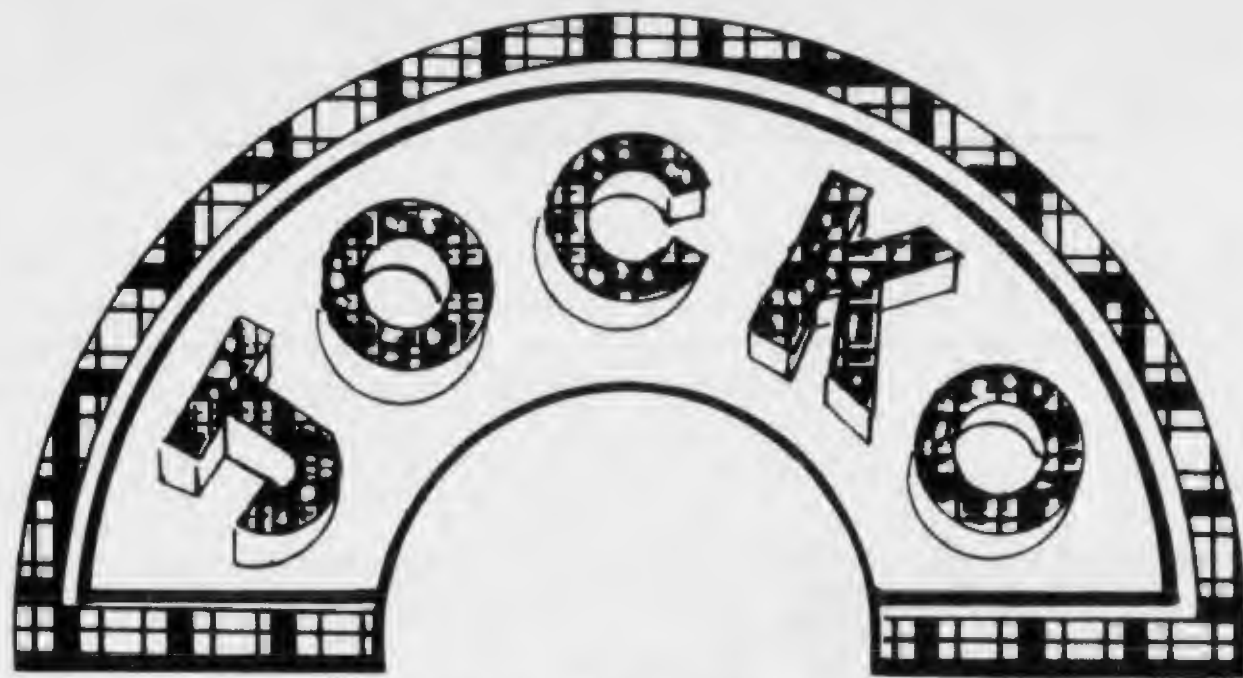
June 8 is the date for the June-Bug Special sponsored by the St. Johns Hoedown Club. It will take place at the St. Joseph School Gym in St. Johns, with Rip Risky, Ed Fraidenburg and Birdie Mesick calling. This dance will offer a chance to earn June-Bug badges.

—*Mrs. Les Have*

The Kalamazoo Area Square Dance Assn. is planning their first festival on June 29-30 with Jerry Brecklen and George Peterson the guest callers who will also head workshops. Locale is the Hackett High School in Kalamazoo.

New Jersey

Callers during the summer at the Hayloft in Asbury Park will be Buck Fish on June 8;
(Please turn to page 44)



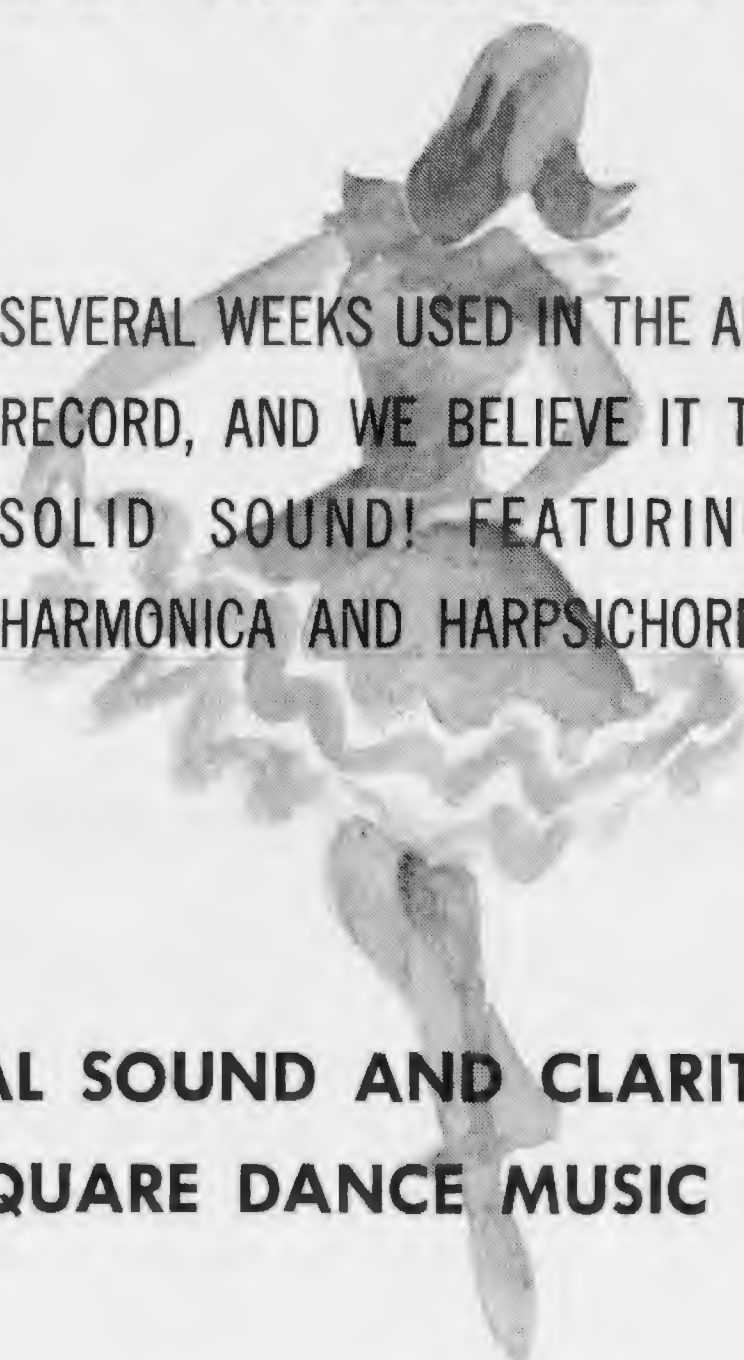
SOUND OF FUTURE

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Whimpy Phillippe . . . caller



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*Sets in Order*

WORKSHOP

**FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING***June 1968*

THE FEATURE CALLER this month is Sam Mitchell, referred to as "Singin' Sam" by his many friends across the country. Here are a selection of calls which Sam enjoys calling on his various trips across the country. They are not necessarily original with Sam, but they are the type of calls that have been associated with him. You'll enjoy trying them out.

Four ladies chain three quarters
 Head ladies chain three quarters
 Side men turn 'em half sashay
 Right end lady diagonal chain
 Left end lady diagonal chain
 Six pass thru wheel and deal
 (From line of three on a wheel and deal the two on the right wheel and the one on the left wheels in behind)
 Four ladies square thru
 Meet gent circle three
 Ladies break line of three
 Right end lady diagonal chain
 Left end lady diagonal chain
 Six pass thru wheel and deal
 Girls star right three quarters round
 Allemande left

Heads California twirl and
 Cloverleaf
 Sides pass thru
 Right and left thru
 Allemande

Heads star thru
 Cross trail and
 U turn back
 Pass thru
 Star thru
 Cross trail and
 U turn back
 Pass thru
 Bend the line
 Star thru
 Cross trail and
 U turn back
 Pass thru
 Centers star thru
 Cross trail and
 U turn back
 Pass thru
 Go round one
 Look at that one
 Allemande left

Head ladies turn thru
 Back to partner
 Star thru
 Boys trade
 Wheel and deal and one quarter more
 Girls trade
 Wheel and deal and one quarter more
 Boys trade
 Wheel and deal
 Pass thru
 Allemande left

Side ladies chain
 Same two half sashay
 Number one lead right
 Circle half
 Inside two split two
 Line up four
 Number three half sashay
 Lead left
 Split four
 Line up six
 Number four split six
 Line up eight
 Bend the line
 Centers pass thru
 Allemande

Head ladies chain three quarters round
 Side men turn them and
 Half sashay
 Six pass thru and
 Ladies fold
 Ladies arch
 Men duck thru
 Turn right
 Stand behind head men
 Men dixie chain and
 Both turn left
 Girls pass thru
 Allemande

Three and four ladies chain
 Number one lady cross the floor
 Circle three
 Let the gent break line of three
 Two and four cross trail
 Go round one
 Line of five and line of three
 Just the ends star thru
 Circle eight
 Four men cross trail
 Go round one
 Circle eight
 All California twirl and
 U turn back
 Allemande left

One and four right and left thru
 Side ladies chain
 Number one back to back
 With corner box the gnat
 One and three cross trail
 Round two
 Line up four
 Pass thru
 Wheel and deal
 Centers square thru three quarters
 Do-sa-do
 Make an ocean wave
 Men swing thru
 Ladies spin the top
 Men spin the top
 Ladies swing thru (Eight hand wave)
 Pass thru
 Bend the line
 Pass thru
 Wheel and deal
 Centers pass thru
 Star thru
 Bend the line
 Cross trail
 Allemande left



**SAM
MITCHELL**

Our feature caller this month started his calling career in Tucson in 1958 and became a full-time traveling caller in 1961. Since that time he has called in every one of the United States, averaging approximately 70,000 miles per year by car and air. Among his many accomplishments can be listed his serving on the staff of many outstanding vacation institutes and convention and festival programs. He records for Kalox Record Company and among his many popular records are, "Girl Crazy," "Let a Smile Be Your Umbrella," and "Wish You Were Here." His wife, Betty, takes care of the bookings and the secretarial work in addition to looking after the young members of the family, Kathy, age 18, and Stephen, age 16. An older daughter, Julie, is married, and the Mitchells are proud grandparents.

Heads right and left thru
 Star thru
 Square thru nine hands
 Sides divide and star thru
 California twirl
 Divide again and star thru
 California twirl
 Allemande

Sides pass thru face out
 Heads cross trail
 Hook on ends line of four
 Wheel and deal
 Double pass thru
 Peel off
 Circle up eight
 Men pass thru face out
 Girls cross trail
 Hook on ends line of four
 Wheel and deal
 Double pass thru
 Peel off
 Allemande left

Head ladies chain I say
 Whirlaway with a half sashay
 Lead right circle four
 Ladies break lines of four
 Pass thru and bend the line
 Four ladies left square thru
 Go full around the men
 Four men square thru three hands
 Meet the corner
 Allemande left

Two and four right and left thru
 Three and new four right and left thru
 Head ladies chain
 Half sashay
 Number one stand back to back
 Promenade round two
 Line up three
 Allemande left

Side two ladies chain
 Everybody left allemande
 Come back one and promenade
 Heads wheel around
 Pass thru wheel and deal
 Center four star thru
 Cross trail go behind those two
 With the girl you meet
 Left square thru four hands
 Other four right and left thru
 Then cross trail
 Allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor
Ken Collins	Final Checkoff

Head two couples cross trail
 Round one and line up four
 Just the ends left square thru
 Other four box the gnat
 Then square thru three hands
 There's the corner
 Allemande left

SWING THRU WITH RUNS AND TURN BACK

By Dan Schmelzer, Torrance, California

Heads square thru four hands
 Swing thru outside two men run
 Girls turn back swing thru
 Girls run bend the line
 Star thru Frontier whirl
 Allemande left

SWING THRU WITH SLIDE THRU

By Ed Fraidenburg, Flint, Michigan

One and three a half sashay
 Do-sa-do go all the way around
 Make a wave as you come down
 Swing thru and slide thru
 Now pass thru
 Swing thru the outside two
 Then slide thru
 Wheel and deal two by two
 Double pass thru
 First couple right the next go left
 Crosstrail thru the first you've met
 Left allemande

SINGING CALL *

TINY BUBBLES

By C. O. Guest, Dallas, Texas

Record: Kalox #1078, Flip Instrumental with
 C. O. Guest

OPENER, MIDDLE BREAK, ENDING

Join hands and circle left
 Reverse and travel go single file
 Four ladies backtrack
 Meet your own turn thru and then
 Left allemande the corner
 Weave the ring
 Here's to the Golden Moon and
 Here's to the Silvery Sea
 You do-sa-do your girl and promenade
 Tiny bubbles make me warm all over
 With a feeling I'm gonna love you
 Till the end of time

FIGURE

Four ladies chain three quarters round
 And then you chain 'em
 Straight across the town
 Join hands and circle left my friend
 Left allemande the corner
 Weave the ring
 Here's to the Golden Moon and
 Here's to the Silvery Sea
 You do-sa-do your girl and promenade
 Tiny bubbles make me warm all over
 With a feeling I'm gonna love you
 Till the end of time

SEQUENCE: Opener, Figure twice, Middle
 break, Figure twice, Ending

FOUR FOUR AND FOUR

By Chuck Raley, Lakewood, California

Four ladies chain three quarters round
 Sides rollaway
 Heads lead right circle four
 Heads break to a line of four
 Pass thru wheel and deal
 Centers turn thru
 Left swing thru to a
 Left allemande

GIVE IT A GO

By Gene Pearson, Groves, Texas

Head two ladies chain across the ring
 Same two couples right and left thru
 Do-sa-do to an ocean wave
 Swing thru without a stop spin the top
 Then right and left thru pass thru
 Right and left thru with the outside two
 Same two couples do-sa-do to an ocean wave
 Swing thru box the gnat
 Right and left thru square thru
 Three quarters round to a
 Left allemande

SINGING CALL *

COMING ROUND THE MOUNTAIN

By Ed Gilmore, Yucaipa, California

Record: Balance #401, Flip Instrumental with
 Ed Gilmore

OPENER, MIDDLE BREAK

Allemande left the corner lady
 Do a grand old right and left
 She'll be coming
 Round the mountain when she comes
 Do-sa-do-your-lady fair and
 Promenade around the square
 We'll promenade the mountain when she comes
 FIGURE

Now the side two ladies chain across and
 Couples one and three
 Square thru go all the way around
 With the sides you circle up four
 Head gents break and make a line
 Then go forward eight and come on back
 (Slide thru)

Eight chain two
 Walk by the next one there
 Swing the next one round and promenade
 She'll be driving six white horses
 She'll be driving six white horses
 She'll be driving six white horses
 When she comes

LAST CHORUS

Allemande left the corner lady
 Do a grand old right and left
 She'll be coming round the mountain
 When she comes
 Promenade your lady fair
 You promenade around the square
 Just bow to your partner
 When you're there

SEQUENCE: Opener, Figure twice for heads,
 Middle break, Figure twice for sides,
 Last chorus for ending

Here's another proven favorite that rates the re-print list. You'll find it on many club and festival programs wherever square dancing is enjoyed.



THINK

By Ivan and Molly Lowder,
Compton, California

Record: Decca 28592, Guy Lombardo

Position: Intro—Open Facing. Dance—Semi Closed

Footwork: Opposite—directions for M except as noted.

Meas INTRODUCTION

Wait; Wait; Circle Away, , 2, ; 3,,4,(toSCP);

1-2 In OPEN FACING pos wait 2 meas:

3-4 Starting with L ft turning L face circle away from ptr in 4 steps (W start with R ft turning R face) assuming SEMI-CLOSED pos facing LOD on last step:

DANCE

Walk, , 2, ; Face to Face; Back to Back; Face to Face (to Rev SCP);

1 In SEMI-CLOSED pos facing LOD walk fwd 2 slow steps L,, R, releasing R hand from W's waist;

2 Turning R face to face ptr on 1st step while completing a sideward two-step in LOD stepping L,R,L turning on 3rd step ½ R face turn to BACK to BACK pos;

3 Release hand hold and join M's R (W's L) starting with R ft do a sideward two-step in LOD turning on 3rd step ½ R face to FACE to FACE pos;

4 Starting with M's L ft complete a sideward two-step in LOD blending into REV SEMI-CLOSED pos facing RLOD;

Walk, , 2, ; Face to Face; Back to Back; Face to Face (to SCP);

5-8 Starting with M's R ft repeat action of meas 1-4 in RLOD with the turns being L face (W R face) to end in SEMI-CLOSED pos facing LOD:

Walk, , 2, ; (Pick up) 3, , 4, ; Rock Fwd, —, Recov, —; Rock Back, —, Recov, —;

9-10 In SEMI-CLOSED pos walk forward in 4 slow steps L, R, L, R bringing (W in front to CLOSED pos):

11-12 In CLOSED pos M facing LOD rock fwd on L, hold 1 ct, recover on R, hold 1 ct, rock back on L, hold 1 ct, recover on R, hold 1 ct:

(Break-a-way) Side, Back, Fwd, —; Side, Back, Fwd, —; Side, Back, Fwd, —; Side, Back, Fwd, —;

13 Releasing M's R hand from (W's waist) step diag fwd and to side on L at same time start a ¼ R face turn, cross R IB (W XIB also) of L completing turn to face WALL, step fwd on L while turning ¼ L to face ptr;

14 Releasing M's L (W's R) hands join opposite hands step diag fwd and to side on R at same time start a ¼ L face turn, cross L IB (W XIB also) of R completing turn to face COH, step fwd on R turning ¼ R to face ptr;

15 Repeat action of meas 13;

16 Repeat action of meas 14;

(Bjo) Walk, , 2, ; Side, , Cross, ; Pivot, , Side, ; Cross, , Pivot, (to SCP);

17 Assuming BANJO pos (W facing RLOD) walk fwd in 2 slow steps L, R;

18 Turn to face ptr taking LOOSE-CLOSED pos step to side on L, X RIB of L (W XIF);

19 Step fwd on L stepping between W's feet pivoting ½ L face to face COH, step side on R;

20 Cross LIB of R (W XIF), again step between W's feet stepping on R pivoting ¼ R to face LOD assuming SEMI-CLOSED pos;

Step, —, (W Roll Across) In Place, Step; Step, —, (W Roll Back) In Place, Step; Pivot, , 2, ; (Twirl) Walk, , 2, (to Bjo);

21 Step fwd on L, hold 1 ct, step in place R, L giving W lead with R arm as (W rolls across IF of M to his L side in 2 steps L, R making a complete L face turn);

22 Step fwd on R, hold 1 ct, step in place L, R giving W lead with L arm as (W rolls back IF of M to his R side in 2 steps R, L making a complete R face turn);

23 Adjusting to CLOSED pos do a R face couple pivot in 2 steps L, R to end facing LOD and temporarily SEMI-CLOSED pos;

24 Retain M's L (W's R) hands joined walk fwd in 2 slow steps L, R as (W twirls R face in 2 slow steps R, L) end in BANJO pos M facing LOD;

(Bjo) Walk, , 2, ; Side, , Cross, ; Pivot, , Side, ; Cross, , Pivot, (to SCP);

25-28 Repeat action of meas 17-20:

Step, —, (W Roll Across) In Place, Step; Step, —, (W Roll Back) In Place, Step; Pivot, , 2, ; (Twirl) Walk, , 2, (to SCP);

29-32 Repeat action of meas 21-24 except to end in SEMI-CLOSED pos facing LOD: DANCE GOES THRU 2½ TIMES plus quick Twirl and Ack

MY LOVE

By Clarence and Ruby Ritchey, Grand Junction, Colorado

Record: Hi-Hat 850

Position: Intro and Dance—Open Facing.

Footwork: Opposite—directions for M except as noted.

Meas INTRODUCTION

Wait; Wait; Apart, Touch, —; Together, Touch, —;

1-2 In OPEN FACING pos wait 2 meas:

3 Step bwd away from ptr on L, touch R, hold 1 ct;

4 Step twd ptr on R, touch L, hold 1 ct;

DANCE

Waltz Away; Waltz Together (to Bfy); Side, Draw, Close; Side, Draw, Close;

1 Turn to OPEN pos as you waltz fwd and diag away stepping L, R, L;

2 Still moving LOD waltz diag in twd ptr R, L, R to end in BUTTERFLY pos M facing WALL;

3 (Canter) Step swd LOD on L, draw R to L,

- close R (take wgt);
4 Repeat meas 3 except blend to CLOSED pos;
Dip Back, —, —; Manuv, 2, 3; (R) Waltz Turn; (Twirl) Fwd Waltz (to OP);
5 In LOOSE-CLOSED pos M facing WALL dip bwd twd COH on L, hold 2 cts;
6 Assuming CLOSED pos manuv in 3 steps R, L, R to end facing RLOD;
7 Starting bwd on L do 1 R face turning waltz to end facing LOD;
8 Retain M's L (W's R hands) joined waltz fwd stepping R, L, R as (W does 1 R face twirl under joined hands in 3 steps L, R, L) to end in OPEN FACING pos;
Waltz Away; Waltz Together (to Bfy); Side, Draw, Close; Side, Draw, Close;
9-12 Repeat action of meas 1-4:
Dip Back, —, —; Manuv, 2, 3; (R) Waltz Turn; (Twirl) Fwd Waltz (to OP);
13-16 Repeat action of meas 5-8 ending in OPEN pos facing LOD;
Fwd Waltz; Fwd, Side, Close; Thru, Side, Close (to SCP); Fwd, Touch, —;
17 In OPEN pos waltz fwd LOD stepping L, R, L;
18 Step fwd on R, turn to face ptr step swd twd LOD stepping on L, close R to L;
19 Step thru twd RLOD on L (both XIF), face ptr and step swd on R, close L to R assuming SEMI-CLOSED pos;
20 In SEMI-CLOSED pos facing LOD step fwd on R, touch L to R, hold 1 ct;
Step, Swing, —; Spin Manuv, 2, 3; (R) Waltz Turn; (R) Waltz Turn (to SCP);
21 Blend to OPEN pos while stepping fwd and diag away from ptr on L, swing R fwd and slightly in front of L, hold 1 ct;
22 Manuv in 3 steps R, L, R to end facing RLOD as (W spot turn L face in 3 steps L, R, L to end facing LOD) and in CLOSED pos;
23-24 Starting with L ft do 2 R face turning waltzes to end facing LOD and SEMI-CLOSED pos:
Fwd Waltz; Step, Swing, —; Fwd Waltz; Manuv, 2, 3 (to CP);
25 In SEMI-CLOSED pos starting with L ft waltz fwd LOD;
26 Step fwd LOD on R, swing L fwd (low and smooth), hold 1 ct;
27 Repeat action of meas 25;
28 Assuming CLOSED pos manuv in 3 steps R, L, R (W waltzes L, R, L almost in place) to end M facing RLOD;
(R) Waltz Turn; (Twirl) Fwd Waltz (to OP);
29 Starting bwd on L do 1 R face turning waltz to end facing LOD;
30 Retain M's L (W's R hands) joined waltz fwd R, L, R as (W does 1 R face twirl under joined hands in 3 steps L, R, L) to end in OPEN FACING pos;
DANCE GOES THRU TWICE PLUS ENDING
Ending:
Waltz Away; Waltz Together (to Face); (Twirl) Vine; Ack, —, —;
1-2 Repeat action of meas 1-2:

- 3** Step swd on L, cross R IB of L, swd on L as (W does a slow R face twirl stepping R, L, R under her R) and M's L hands;
4 Change hands and ack as music ends.

GOODNIGHT TWO-STEP

By Gordon Moss, Los Angeles, California

Record: Sunny Hills 5002

Position: Intro—Diag Open Facing. Dance—Closed M facing LOD.

Footwork: Opposite—directions for M except as noted.

Meas INTRODUCTION
Wait; Wait; Apart, , Point, ; Together (to CP), , Touch, ;

- 1-2** In OPEN-FACING pos M diag twd LOD and WALL wait 2 meas:
3 Step bwd away from ptr on L, , point R twd ptr, ;
4 Step fwd on R turning to CLOSED pos facing LOD, , touch L to R, ;

DANCE

Fwd, , Turn, ; Turn Two Step; Back, , Turn, ; Turn Two-Step;

- 1** In CLOSED pos M facing LOD step fwd 2 slow steps L, , R, turning $\frac{1}{4}$ R face on 2nd step to end facing WALL;
2 Starting with L ft do 1 R face turning two-step to end facing RLOD;
3 Step bwd 2 slow steps R, , L, turning $\frac{1}{4}$ R face on 2nd step to end facing COH;
4 Starting with R ft do 1 R face turning two-step to end in LOOSE-CLOSED pos facing WALL;

Side, , Behind, ; (L) Turn Two-Step; Side, , Behind, ; (R) Turn Two Step;

- 5** In LOOSE-CLOSED pos M facing WALL step slow swd twd LOD on L, , cross R IB (W XIF) of L turning to SIDECAR pos, M facing RLOD;
6 Starting with L ft do a L face turning two-step to end in LOOSE-CLOSED pos M facing COH;
7 Step slow swd twd LOD on R, , cross L IB (W XIF) of R turning to BANJO pos, M facing RLOD;
8 Starting with R ft do a R face turning two-step to end in CLOSED pos M facing LOD;
Fwd, , Turn, ; Turn Two-Step; Back, , Turn, ; Turn Two-Step;

9-12 Repeat action of meas 1-4:
Side, , Behind, ; (L) Turn Two-Step; Side, , Behind, ; (R) Turn Two-Step (to SCP);

13-16 Repeat action of meas 5-8 except to end in SEMI-CLOSED pos facing LOD:

Fwd, , 2, ; (Hitch) Fwd, Close, Back (to Bjo), —; Back, Close, Fwd, (to CP), —; Pivot, , 2 (to SCP), ;

- 17** In SEMI-CLOSED pos step fwd LOD 2 slow steps L, , R, ;
18 Step fwd on L, close R to L, bwd L, hold 1 ct as (W does scissors to BANJO pos to end facing RLOD);
19 Step bwd RLOD on R, close L to R, fwd

- on R maneuvering to face diag WALL and RLOD assuming CLOSED pos;
- 20** Starting bwd with L ft do a slow couple pivot in 2 steps ending in SEMI-CLOSED pos facing LOD;
- Fwd, , 2, ; (Hitch) Fwd, Close, Back (to Bjo), —; Back, Close, Fwd, (to CP), —; Pivot, , 2 (to SCP), ;**
- 21-24** Repeat action of meas 17-20 ending in SEMI-CLOSED pos facing LOD;
- Fwd, (W Roll across) —, 2, 3; Fwd, (W Roll bk) —, 2, 3; Side, Close, Cross, —; Side, Close, Cross, —;**
- 25** In SEMI-CLOSED pos facing LOD step fwd on L, hold, fwd R, L stepping between W's feet as (W steps fwd on R, hold, roll L face stepping L, R to end in HALF-OPEN pos and on inside), (W XIF of M);
- 26** Fwd on R, hold, fwd L, R turning $\frac{1}{4}$ R face to face ptr and WALL as (W steps fwd on L, hold, roll R face stepping R, L to end facing COH) and LOOSE-CLOSED pos;
- 27** In LOOSE-CLOSED pos M facing WALL step swd twd LOD on L, close R to L blending to SIDECAR pos cross L IF of R, hold 1 ct (W XIB);
- 28** Turning to face ptr and WALL step swd twd RLOD on R, close L to R blending to BANJO pos cross R IF of L blending to SEMI-Closed pos facing LOD (W XIB);
- Fwd, (W Roll across) —, 2, 3; Fwd, (W Roll bk) —, 2, 3; Side, Close, Cross, —; Side, Close, Cross, —;**
- 29-32** Repeat action of meas 25-28 except to end in CLOSED pos M facing LOD;
- DANCE GOES THRU THREE TIMES**
Exception being on third time thru the music begins to retard so on meas 30 roll the W in front slowly assuming CLOSED pos do 2 R face couple pivots Twirl and Ack.

JUST THREE

By Tom Rinker, Omaha, Nebraska

Ladies chain three quarters
Sides star thru then rollaway
Left turn thru then eight chain three
Just three hands count 'em man
Allemande left with the ol' left hand

IT'S A BREAK

By Bob Ruff, Whittier, California

One and three the ladies chain
Same four go right and left thru
Couple four only
Face your corner box the gnat
Square your set just like that
Two and four cross trail
Round two to a line of four
Pass thru cast off three quarters round
Men star right
Girls star left
Everybody reverse
Gents step in behind your date
Right hands up star all eight
Girls turn back pass one man
Left allemande

EIGHT CHAIN FOUR

By Fred Christopher, St. Petersburg, Florida

Heads pass thru turn back star thru
Eight chain four with the outside two
Count to four then turn thru
Centers a left turn thru
Cloverleaf centers turn thru
A left swing thru the outside two
Girls run wheel and deal
Left allemande

THE GIRLIES TURN

By Joe Dombrowski, Lynnfield, Massachusetts

Side ladies chain
Head couples square thru
Circle four and make a line
Pass thru wheel and deal
Double pass thru centers in
Cast off three quarters round
Join hands and circle left
Men to the middle and back
Men square thru four hands round
Do-sa-do with the girls make a wave
Double swing thru pass thru
Men square thru three quarters
Girls turn around
Left allemande

SINGING CALL*

IF YOU'LL JUST COME BACK

By Herb Keys, Swarthmore, Pennsylvania

Record: Top #25165, Flip Instrumental with
Herb Keys

OPENER, MIDDLE BREAK, ENDING

Four ladies chain the ring
Turn them left and then
Join hands and circle left around you go
Your corner girl left allemande
Come back and do-sa-do your own
Men star right
Turn the opposite lady left
Your corner do-sa-do
Come back and swing
You swing your girl and promenade
I'd hire a brass band
The greatest brass band
If you would just come back to me
FIGURE

Four ladies center stand back to back
Men promenade outside the track
Oh honey just come back to me
Turn partner left a do paso
Corner lady by the right you know
Partner left a full turn
Girls star by the right
Three quarters round the land
Now do a left allemande
You pass your own
Take the next and promenade
I'd rent a grandstand
And do a handstand

If you would just come back to me
SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending

ELLIOTT'S NOTEBOOK

LET'S TAKE OUR LESSON this month from an oldtimer, "forward six." Remember the call, "Right hand over and the left hand under"? This formation usually worked from a line of three with a man in the center and a lady on each side. The hands of the three would be joined in a line. On the command, the man would make an arch with his right hand lady and pull her across in front of him to the left, as the girl on the left side would duck under the arch. In the usual "garden variety" of this dance, the caller would release the hands at the half-way mark and the girls, after making a half turn, would move on to new partners. This is basically the pattern for this month's workshop, so give it a try.

One and three go forward and back
Now out to the right and circle four
Head men break and home you flee
Leave the girls in a line of three
Forward six and back you go
A right hand high and left hand low
Cross the girls to a brand new line
Forward six and back in time
Now pass thru turn left single file
Go round one man
Lonesome gent fall in behind
Go single file
Gals roll back and pass by two
There's old corner a left allemande
Partners all a right and left grand

One and three go forward and back
Same ladies chain
Turn the girl a half sashay
Two and four go forward and back
Now out to the right and circle four
Leave the girl in a line of three
Get back home where you should be
Forward six and back you go
Right hand high and left hand low
Cross 'em over brand new line
Forward six and back in time
Right hand high and left hand low
Cross 'em over and let 'em go to brand new lines
Forward six and back in time
Now pass thru
Turn back to an eight hand ring
Circle left with the dear little thing
Circle to the left on the same old track
All four men go forward and back
Same four square thru
Go four hands round
All four hands when you get thru
Box the gnat with the outside two
Girls turn back
Then square thru three quarters round
When you come down find old corner
A left allemande
Partners all a right and left grand

One and three go forward and back
Go out to the right and circle four
Leave the girls in a line of three
Get back home where you should be
Forward six and back with you
Forward six and pass thru
Girls turn back and pass back thru
Now all six turn is what you do
Forward six and back you go
Right hand high and left hand low
Cross 'em over brand new line
Forward six and back in time
Forward six and pass thru
Girls turn back and pass back thru
All six turn is what you do
Forward six and back you go
Right hand high and left hand low
Cross 'em over to a left allemande
Partners all a right and left grand

One and three go forward and back
Same ladies chain
Turn 'em twice don't take all night
One and three go out to the right and circle four
Leave those gals in a line of three
And get back home where you should be
Forward six and back you go
Right hand high and left hand low
Walk around your left hand lady
Seesaw your pretty little taw
Head gents and brand new girl
Go up to the middle and back
Pass thru and separate
Go round one and box the gnat
Everybody work
The girl you face left allemande
Partners all a right and left grand

Circle to the left go round the world
Head men take both girls and
Go forward and back
Right hand high and left hand low
Cross the girls and let 'em go
To an eight hand ring
Side men take both girls
Go up to the middle and back
Right hand high and left hand low
Cross 'em over to an eight hand ring
Circle left with the dear little thing
Same men take new girls
Up to the middle and back
Now a left hand high and right hand low
Cross the girls to a left allemande
Partners all a right and left grand

AND THEN I WROTE

By Ken Laidman, Prince George, B.C., Canada
Heads right and left thru
Same ladies chain
Same two square thru
Ocean wave
Spin chain thru
Swing thru ends trade
Centers trade ends circulate
Box the gnat
Go right and left grand

EXPERIMENTAL DRILLS

Centers Right or Centers Left are spotlighted for our Experimental Lab section this month. The examples below were developed by the originator of this figure, Mal Minshall of Sidney, Nebraska. The description is found on page 70.

Heads square thru three quarters
Separate around one
Stand four in line
Pass thru wheel and deal
Double pass thru
First one left next one right
Forward and back centers right
Wheel and deal
Square thru three quarters
Left allemande

Four ladies chain
Heads star thru pass thru
Centers right
Same two Frontier whirl
Forward eight and back you reel
Pass thru wheel and deal
Centers right
Wheel and deal
Square thru five hands
Left allemande

Heads promenade half way round
Heads to the right circle to a line
Forward eight and back
Pass thru wheel and deal
Double pass thru
Centers right to a line
Wheel and deal double pass thru
Centers left
Wheel and deal double pass thru
First one left next one right
Star thru
Square thru three quarters
Left allemande

Four ladies chain three quarters
New head ladies chain across
Heads star thru pass thru
Centers right hang on tight
Left allemande

Heads to the right circle to a line
Pass thru and wheel and deal
Double pass thru
Centers right (or left)
Cast off three quarters round
Pass thru wheel and deal
Double pass thru
Centers right (or left)
Cast off three quarters round
Star thru
Square thru three quarters round
Left allemande

NOTE:

With one centers right
And one centers left
Have them crosstrail thru
To a left allemande

Heads square thru four hands
Right and left thru
Dive thru centers right
Wheel and deal pass thru
Left allemande

Heads square thru four hands
Right and left thru
Dive thru pass thru
Centers right wheel and deal
Dive thru pass thru
Centers right wheel and deal
Dive thru centers right
Wheel and deal pass thru
Left allemande

BREAK

By Sie Watson, Phoenix, Arizona

One and three go forward and back
Head ladies chain across the track
Turn 'em twice don't take all night
Same two ladies chain to the right
First and third go forward and back
Pass thru face your partner
Now square thru three quarters see
With the outside two box the flea
Change hands
Go right and left grand

SINGING CALL*

CRAWDAD SONG

By Lee Schmidt, Corona, California

Record: Hi-Hat #359, Flip Instrumental with
Lee Schmidt

FIGURE

The head two couple promenade
The outside (All the way)
The side two ladies chain
Across the inside (Let her stay)
Head two couples do a right and left thru
Turn that girl like you always do
Four little ladies chain across the ring
The side two couples square thru
On the inside (Round the track)
Do-sa-do go full around the outside
(Back to back)
Swing thru along the line
Balance up and back in time
Turn thru and swing that corner girl
Allemande left the old left hand
Partner right a right and left grand
*I got a wife big and fat
She won't work think of that
Promenade to the crawdad hole
Big fat fish little tadpole
Honey sugar baby mine
*I got a gal lean and tall
Sleeps in the kitchen
With her feet in the hall
*I got a gal short and sweet
Dance that gal right off her feet
*Some like 'em short
Some like 'em tall
I'll take any gal at all
SEQUENCE: Complete routine four times thru

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(Letters, continued from page 3)

We are attempting to learn round dance basics and memorize the dances so that we can participate in the rounds at festivals and Nationals.

Walter and Betty Edwards
Peorisburg, Va.

A number of years ago we released a round on *Sets in Order* records with the instrumental on one side and the cued instructions and music on the flip side. We thought this might be an excellent answer to round dancers' needs. But — you never heard such immediate and strong protests — "You're charging us for two round dances and only giving us one!" We stopped the project immediately but not before we had turned out a half dozen round dances, none of which sold well. I still think the idea is a good one but the proof seemed to be in the reaction from the dancers.

— Editor

Dear Editor:

... It is a pleasure to receive and read such a fine publication as *Sets in Order*.

Virginia M. Barber
Westover AFB, Mass.

Dear Editor:

First things first, so let me say your magazine is terrific and it does a tremendous job for

all square dancing buffs from coast to coast. I constantly refer to it as my textbook to brush up on round dances and new square dance movements, plus brushing up on older basics gone by. Keep up the good work!

Frank Felicissimo
Danbury, Conn.

Dear Editor:

Knee-deep in papers I sat in the "Puzzle Palace" on the Potomac (The Pentagon) and the "impossible" was getting a little difficult to accomplish when I received a call from my wife who said she had just received the February issue of *Sets in Order* and wondered if I could possibly guess, in three tries, who was the Caller of the Month. As you may imagine, I flunked out, so she was forced to tell me.

I've had the pleasure many times of writing or calling friends who have made Caller of the Month to congratulate them, but I want to thank you all for the wonderful new experience of being on the receiving end! I was particularly pleased when I discovered who had nominated me for this honor and I wish to report it came as a surprise...

LTC W. F. (Bill) Higgins
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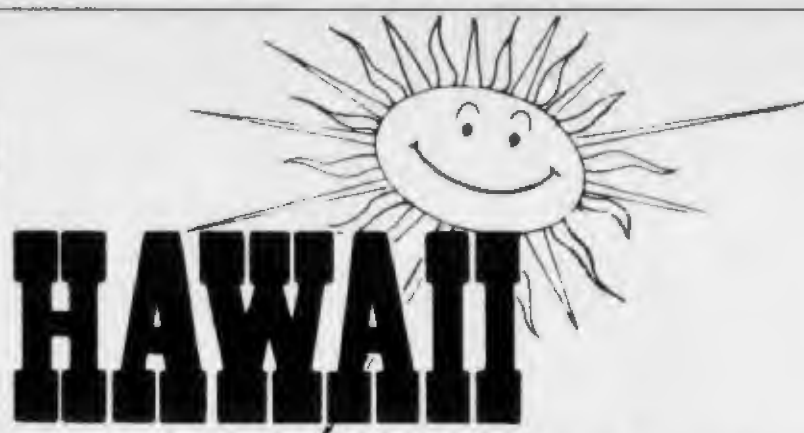
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ADDRESS

(Date Book, continued from page 5)

June 20-22—17th National Square Dance
Convention, Omaha, Nebraska

June 22—Silver Dollars Guest Caller Dance
Jr. H.S. Recr. Room, Quincy, Ill.

June 22—12th Ann. Kon Yacht Kickers
Jamboree, Dreamland Ballroom, Conneaut
Lake, Pa.

June 22—Smokey Mtn. Rhododendron Festival
S/D, Elizabethton, Tenn.

June 22—Guest Caller Dance
Hayloft, Asbury Park, N.J.

June 27-29—2nd National Challenge S/D
Convention, Columbus, Ohio

June 28-29—16th Pensacola Council S/ & R/D
Fest., Munic. Audit., Pensacola, Fla.

June 28-30—2nd Happy Valley S/ & R/D
Camping Weekend, Dalton, Ohio

June 28-30—19th Youth in '68 Washington
State Fest., Spokane, Wash.

June 28-30—5th Annual Entrance Club S/D
Jubilee, Hinton, Alberta, Canada

June 29—Guest Caller Dance
Hayloft, Asbury Park, N. J.

June 29—Barnum Festival Squar-o-Rama
Pleasure Beach Ballroom, Bridgeport, Conn.

June 29-30—Kalamazoo Area Assn. Festival
Hacket H.S., Kalamazoo, Mich.

July 4-6—4th of July Shin-Dig
Everglades Hotel, Miami, Fla.

July 4-6—1st Ann. Western S/ & R/D Fest.
Montreat, N. C.

July 5-6—Dixie Federation Weekend
Student Union, Tallahassee, Fla.

July 5-6—2nd Ann. Calgary Stampede S/D
Round Up, Henry Wise Wood H.S.,
Calgary, Alberta, Canada

July 6—Guest Caller Dance
Hayloft, Asbury Park, N. J.

July 6—4th Ann. Sagebrush Jamboree
Medora, No. Dak.

July 6—Western Mich. S/D Assn. Seaway
Fest. Dance, Muskegon, Michigan

July 6—Whiteside County S/D Festival
Coliseum, Sterling, Ill.

July 11-13—11th Ann. Oregon State S/D
Festival, Sheldon H.S., Eugene, Ore.

July 12—Hix and Chix Guest Caller Dance
Tullahoma, Tenn.

July 12-14—Pistol Pete's Place Festival
Okla. State Univ. Student Union
Stillwater, Oklahoma

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July 13—Guest Caller Dance

Hayloft, Asbury Park, N. J.

July 13—4th Square Dance Cruise

Milwaukee-Ludington and Return
(*World, continued from page 31*)

Larry Dee on June 22; Jim Cargill on June 29;
Buzz Chapman on July 6 and Ed Fraidenburg
on July 13.

—Bernice Bonsall

Ohio

The 2nd Annual National Challenge Dance
Convention will be held June 27-29 in Colum-
bus. The dancing will be all hash — no singing

calls and no rounds. Callers will include Jim
Earl, Ed Foote, Lee Kopman and Deuce Wil-
liams.

Pennsylvania

June 22 will mark the date of the Kon
Yacht Kickers 12th Annual June Jamboree, to
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Lake Park. Callers will be Bud Redmond and
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—Butch Stafford

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Tennessee

The Betsy Squares are planning a big dance as part of the 22nd Annual Rhododendron Festival in the mountainous Tennessee Valley Authority, at Elizabethton. Motel and camping facilities are plentiful. June 22 is the date to remember. Betsy Squares dance regularly on first and third Fridays.

—Mrs. James McIver

WORKSHOP — OR NOT?

In Domino Dateline of California, Cookie Gibson agitates a little thought-provoking:

Ever since square dancing has come into its own, opinion is divided as to the need for workshopping. With the continual flow of new figures, combinations, etc., there is a certain percentage of dancers who feel they must know everything to be happy and so spend one to three evenings per week attending workshops to learn the new and often little-done figures. There's a great deal to be said about a workshop of this kind... it is IN ITSELF fine entertainment and no fault should be found with those talented callers who maintain work-

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shops nor with the people who take time to attend them.

But what of these same eager beavers who believe that one-half hour workshops should be held at club dances? Club dances are often open to the general square dancing public . . . to the "rank and file" dancer whose other responsibilities do not allow him time to attend an evening of special workshop. Should these people be subjected to workshops each time they find an evening to have fun and JUST DANCE? . . .

I believe (both as having been an eager beaver workshopper and now as one who is not so eager) that each square dance club should make its own decision on the matter. Those clubs who dance 15 and more squares regularly should think carefully before adopting a workshop program that might cost them several squares of visitors who do not like to spend time learning new figures . . .

Square dancing with big clubs must always appeal to the majority of the dancers — for we depend upon this majority to keep us going . . .

Meg Simkins

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My advice to the eager beaver crowd would be to divide square dancing into two parts: time at workshops and time at home clubs, regardless of the level . . . Let's remember that "Efficiency is not in doing the UNUSUAL well, but in doing the USUAL UNUSUALLY well!"

ALL "ROUND" HAMLET

With a "corte" in the general direction of Will Shakespeare, Arthur Leslie of Corpus Christi, Texas, offers the following "Soliloquy"

in Round Dancer Magazine. The "stage directions" say, "Enter, Hamlet — an aging Round Dance Teacher, with warped record and broken microphone" and he goes on from there: *To cue, or not to cue, that is the question; Whether 'tis nobler to suffer the slings and arrows of outraged dancers, Or give out words and hints to guide the dancers round, and by this guidance, lead the group to die, to sleep, to disappear; And by this sleep to end the heartache and thousand natural shocks the Round Dance*

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Teacher is heir to.

To sleep — perhaps to dream, aye, there's the rub, for in that sleep, who knows what awful dreams may come?

The two left feet, the wandering mind, the limp-handed lady, the unbathed lout.

Who would choose to bear the whips and scorns of disapproving dancers, when with one stroke of the bare bodkin, the instructor could cut out his Vega or Sony, and sever his Bogen or Caliphone into a multitude of parts — and so is done with all the ills that

fall upon the leader of the rounders.

But that fear of what comes after we give up; that unknown time when no new routine is to be mastered, when no neophyte is to be introduced to the Joy of the Round, when no circle is to be urged to assemble on the floor;

That is what makes us bear the ills we know — rather than fly to those we know not of, and continue to beat our brains with.

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Voicing an opinion echoing the sentiments of many square dancers, John Minton in Square Highlights of Ohio, makes the following comments:

I have always contended, and still do for that matter, that square dancing is not a charitable activity. A square dance club exists for a very limited purpose; to provide square dance entertainment for its members. It doesn't have an annual seal sale for homeless cats or a drive to find a cure for broken down arches...

Square dancing is a fun activity that gets people away from the problems which should be taken care of by agencies specifically set up for worthy purposes.

There is one phase of square dance activity which I feel is beneficial and yet within the realm of its purpose. This is the use of square dancing as exhibition, especially to entertain those unable to participate. For instance, one of our clubs has been entertaining in one of the hospitals each month, to the delight of patients

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The dancers seem to enjoy doing it and the patients are given something to think about besides themselves... Another club has been entertaining once a year at a retirement home... The dancers are encouraged to talk with the residents and it is always one of the high-light programs of the year...

I do not believe that square dance clubs should make a practice of getting involved in charity drives but for selected causes where

dancing is involved, such as described above. Here the dancers enjoy being helpful and the image of square dancing is enhanced.

THIS WE LIKE

Square (and round) dancer Harriet Kline of Edinburg, Texas, signs her letters, "Swing-cerely!"

CONTINUING DIRECTORY

You'll notice that Sets in Order has spread out its "Square Dancer's Guide" this year. We hope you like the idea of many separate directories.

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Hillie Bailey — Lucerne-in-Maine

SQUARE DANCE CALLER Hillie Bailey of Lucerne-in-Maine and his wife, Elizabeth, have gained the title of "ambassadors of good will" from Mayor Frank Emin of Yarmouth, Nova Scotia, for their warm friendliness and willingness to help square dance clubs and callers in that Canadian province.

It all started when they went via ferry from Bar Harbor to Yarmouth with about 16 couples of their Acadian Bells and Buoys Club of Mt. Desert Island on Memorial Day weekend, 1965. They were guests of the Yarmouth Board of Trade and were, with others, representing the Bar Harbor Chamber of Commerce. A square dance with Hillie calling proved a great success and soon the Yarmouth and Maine clubs were exchanging visits regularly. Other helpful gestures led to the "ambassadors of good will" designation.

Hillie (short for Hilfred) got his square dance start in 1951. A county extension agent was promoting an adult recreation program with several types of traditional dances and Hillie participated by calling square dances. His first group, Dedham Folk Dance Club, had no lessons but began with the simplest figures and built on them. An early subscription to Sets in



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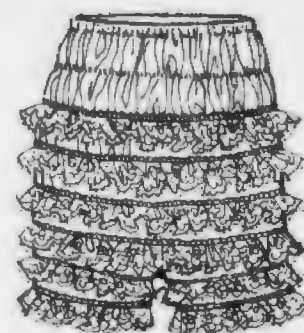
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Order, taken by the Dedham Club, was a helpful source of material.

In the summer of 1961 Hillie was asked by the Bar Harbor Chamber of Commerce to put on dances for tourists as part of their summer recreation program. This led to his first square dance class at the Bar Harbor YWCA with 22 couples. So much enthusiasm had been generated when this class graduated that he was asked to start another right away. Since then Hillie has worked with teen agers and even littler dancers, has taught many classes, has

featured Family Square Dance Nights. Organization-wise, he is a charter member and past president of the Northeastern Maine Callers Assn. He currently calls for four clubs, has a class and two round dance groups.

Hillie was instrumental, after many months' work, in having Maine's Governor proclaim an All Maine Learn to Square Dance Week, the first. And just recently he was presented with a bronze plaque by the All Maine Square Dance Festival Committee in appreciation for his years of devotion to the square dance cause.



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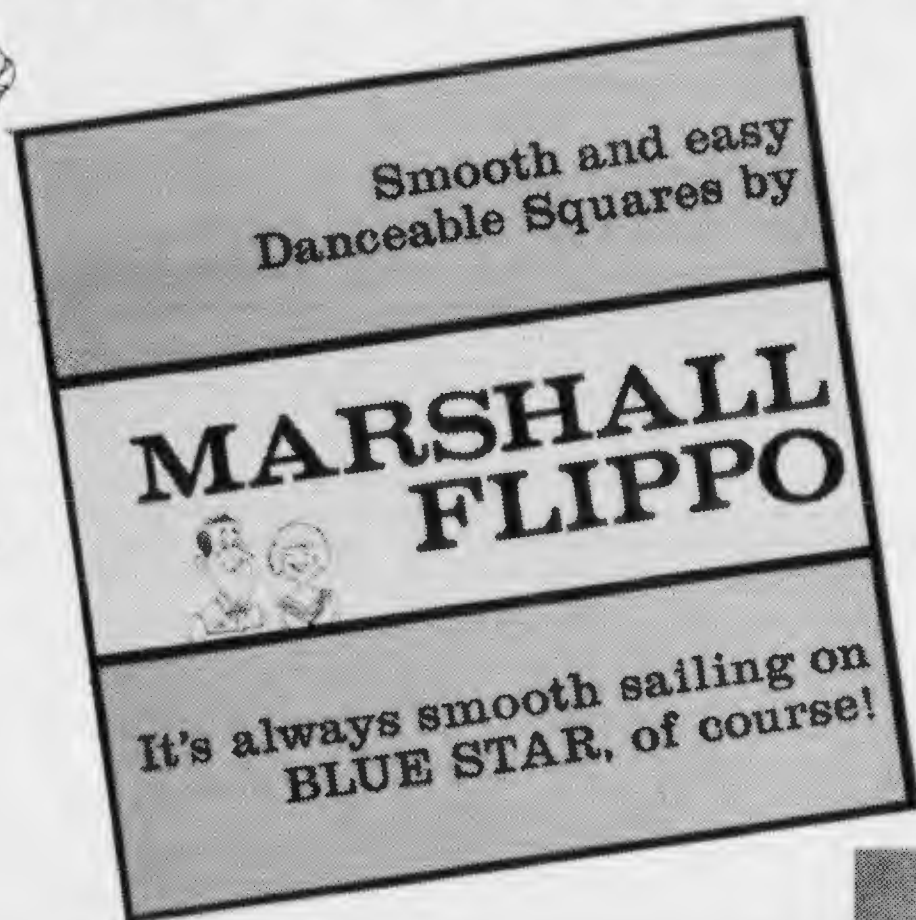
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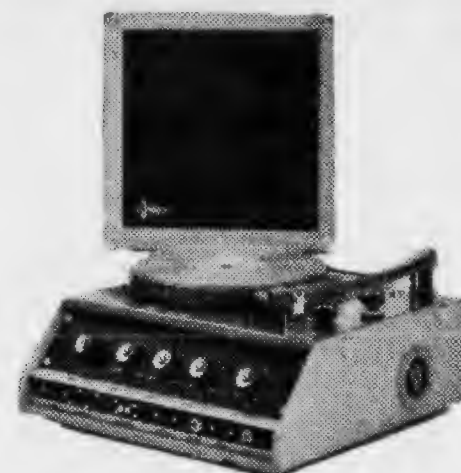
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Information on square dance campouts in South Dakota, of which five are planned for

the summer months, may be had from Jim Smalley, 1217 S. Duluth, Sioux Falls, So. Dak.

JAY ROCKWELL

Long an enthusiastic square dancer, member of Bob Page's Sets in Order workshop, participant in many of the overseas activities of the American Square Dance Workshop, and an alumnus of Asilomar, Jay Rockwell passed away Wednesday, April 3rd, in Honolulu, Hawaii. Our heartfelt sympathies to his wife, Evie.



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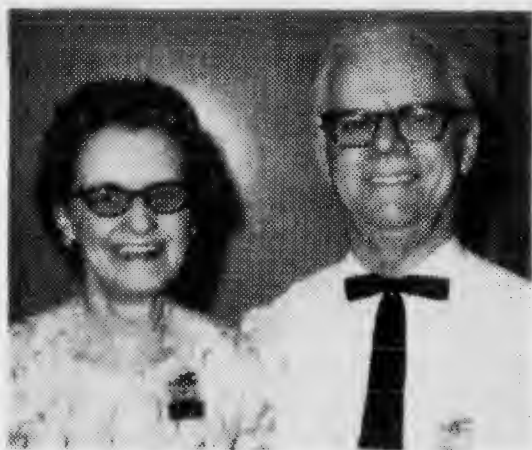
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When Audrey moved away, club members petitioned the Wilsons to take over as leaders. Until that point they had not thought of themselves in this category but "Here we are," says Ellen, "leaders of *two* clubs for the past two years."

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Jimmy and Ellen have attended many institutes, with particular attention to those specializing in round dancing and they also worked for several years on the International Convention in Toronto, helping with the round dance program.

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to is their chosen home. Jimmy retired from the Royal Canadian Air Force in 1960 and now holds a full-time job with the Civil Service as a technician with the Institute of Aviation Medicine. Round dancing and the people they meet in the circles and square make what might be called a well-rounded life for the Wilsons.

THIS WE LIKE

The dance-list publication, Who-What-When-Where, in Florida, has an advertisement for Colin Walton's Square Dance Center which includes the offer of, "Sitter Service on Premi-

ses. Please call in advance."

BILL MITCHENER

Willard "Bill" Mitchener, one of square dancing's great supporters, passed away recently in Michigan. Here was a great friend of square dancing who kept up with it and its dancers even after he could no longer call. He added to the pleasure of others by contributing such original contra compositions as "Studio Reel" and others. The square dance world joins us in sending our sympathies to his wife, Gladys.

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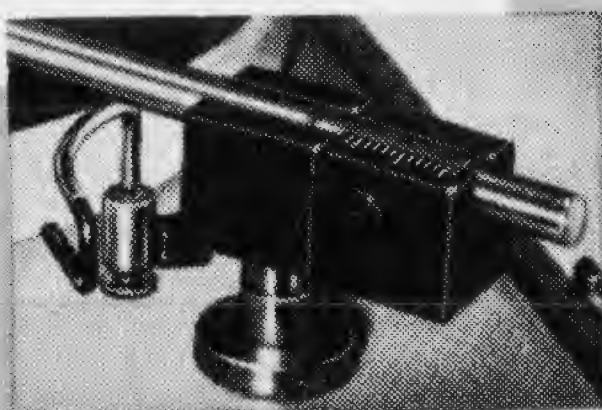
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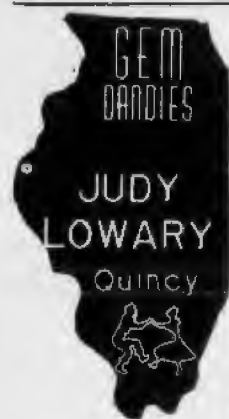
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(Records, continued from page 6)

promenade (Figure) Heads (sides) square thru — right and left thru — swing thru — men trade — box the gnat — square thru three quarters — allemande — do-sa-do — promenade.

Comment: Music that is different and the standard routine has good lyrics. Music is recorded too low for many callers.

Rating: ☆+

CHARLIE BROWN — Square Tunes 109

Key: B Flat Tempo: 120 Range: High HD
 Caller: Bob Dubree Low LD

Music: Western 2/4 — Trumpets, Guitars, Bass
Synopsis: (Break) Circle — allemande — do-sa-do — men star left — do-sa-do — weave — swing — promenade (Figure) Heads (sides) promenade half way — do-sa-do — ocean wave — spin the top — turn thru — do-sa-do — right and left thru — swing thru — turn thru — swing — promenade.

Comment: Good music and an interesting dance routine. A slight speed up in the tempo makes this more danceable.

Rating: ☆☆

ALICE BLUE GOWN — Lore 1098

Key: B Flat Tempo: 129 Range: High HD
 Caller: Johnny Creel Low LB

Music: Western 2/4 — Accordion, Guitars, Bass, Drums

Synopsis: (Break) Circle — allemande — swing — men star left — partner wrong way thar — shoot star — allemande — weave — promenade (Figure) Head ladies (side) chain — heads (sides) right and left thru — star thru — pass thru — swing thru — box the gnat — right and left thru — star thru — pass thru — bend the line — cross trail — swing corner — promenade.

Comment: A smooth tune and a close timed, fast moving dance.

Rating: ☆☆+

CRAWDAD SONG — Hi-Hat 359*

Key: E Flat and E Tempo: 128 Range: High HD
 Caller: Lee Schmidt Low LB

Music: Western 2/4 — Guitar, Accordion, Clarinet, Piano, Bass, Drums, Trumpet

Synopsis: Complete call printed in Workshop.

Comment: Excellent music and an up-dated version of an old time favorite dance.

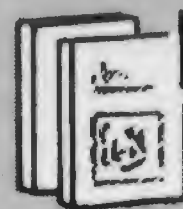
Rating: ☆☆+

IF YOU'LL COME BACK TO ME — Longhorn 167

Key: A Flat Tempo: 130 Range: High HC
 Caller: Bailey Campbell Low LC

Music: Western 2/4 — Guitar, Banjo, Vibes, Bass, Clarinet

Synopsis: (Break) Ladies chain — circle — allemande — forward three — back one — allemande — swing — promenade (Figure) Heads (sides) square thru — corner wrong way thar — shoot star — men star left — do-sa-do —

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allemande — swing — promenade.

Comment: Excellent music, a good tune, and
a standard well timed routine.

Rating: ☆☆☆+

LUCKY LUCKY LUCKY ME — Niagara 503

Key: C minor Tempo: 135 Range: High HC
Caller: Don Duffin Low LC

Music: 6/8 Standard — Banjo, Guitar, Accordion,
Drums, Bass

Synopsis: (Break) Do-sa-do corner — seesaw part-
ner — men star right — do paso — ladies
chain — chain back — roll promenade (Figure)
Head (side) ladies chain right — heads star
thru — Frontier whirl — Circle four three
quarters — pass thru — bend the line — star
thru — right and left thru — corner swing —
promenade.

Comment: Well played bouncy music in 6/8
time. Lyrics do not allow much time for
breath taking but most callers will handle
it O.K. Tempo is too fast.

Rating: ☆☆☆

IF YOU'LL JUST COME BACK — Top 25165*

Key: B Flat Tempo: 128 Range: High HD
Caller: Herb Keys Low LD

Music: Western 2/4 — Banjo, Guitar, Piano, Bass

Synopsis: Complete call printed in Workshop.

Comment: A smooth tune, good music and a well
timed dance.

Rating: ☆☆☆+

TWO TIMIN' GAL — Sunny Hills 6001

Key: E Flat Tempo: 128 Range: High HC
Caller: Earl Neff Low LC

Music: Western 2/4 — Piano, Accordion, Guitar,
Bass

Synopsis: (Break) Circle — allemande — weave —

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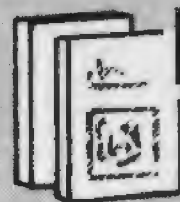
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were canvassed to find out just what rec-
ords were selling in their individual area.
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sults of that survey as tabulated in mid-
May.

SINGING CALLS

Gentle On My Mind	Wagon Wheel 113
Something Stupid	Hi-Hat 357
What's Her Name	Wagon Wheel 306
Step To The Rear	Hi-Hat 355
With two tying for fifth place	
Just A Little Lovin'	Windsor 4889
Texas Plains	Windsor 4891

ROUND DANCES

Bramble Bush	Hi-Hat 846
My Gal Country Style	Belco 226
Snowflakes	Belco 227
Quintango	Scope 8
Happy Polka	Sunny Hills 5001

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box the gnat — girls star left — box the gnat — right and left grand — do-sa-do — promenade (Figure) Heads (sides) turn thru — separate — around one — left turn thru — swing thru — men trade — turn thru — allemande — swing — allemande — promenade.

Comment: An up-dated dance routine to a re-release of music previously used by this label. Well played and quite danceable.

Rating: ☆☆

COMING ROUND THE MOUNTAIN — Balance 401*

Key: F **Tempo: 127** **Range: High HC**
Caller: Ed Gilmore **Low LC**

Music: Western 2/4 — Vibes, Guitar, Banjo, Piano, Tuba

Synopsis: Complete call printed in Workshop.

Comment: Previously released on this label. Both the music and the dance routine have been up-dated.

Rating: ☆☆

GENTLE ON MY MIND — Jewel 142

Key: E Flat **Tempo: 124** **Range: High HB**
Caller: Dick Han **Low LE**

Music: Western 2/4 — Guitars, Piano, Bass

Synopsis: (Break) Allemande — partner right — men star left — star promenade — girls back-track — partner turn thru — allemande — promenade (Figure) Heads square thru — do-sa-do — double swing thru — eight circulate —

corner swing — allemande — promenade.

Comment: A currently popular tune and danceable music. Figure is well timed and smooth but word meter needs some adjustment.

Rating: ☆+

I'M A SWINGER — Square Tunes 110

Key: C **Tempo: 127** **Range: High HD**
Caller: Jack Livingston **Low LC**

Music: Western 2/4 — Guitars, Bass

Synopsis: (Break) Ladies chain — chain back — allemande — weave — do-sa-do — allemande — men star right — allemande — do-sa-do — weave — do-sa-do — promenade (Figure) Heads (sides) square thru — eight chain thru — corner swing — allemande — men star right — allemande — do-sa-do — weave — do-sa-do — promenade.

Comment: A danceable recording of a tune that has a number of records now in circulation. The dance is well timed.

Rating: ☆+

SLOW BOAT TO CHINA — Niagara 501

Key: B Flat **Tempo: 125** **Range: High HE**
Caller: Don Duffin **Low LD**

Music: Western 2/4 — Accordion, Guitars, Drums, Bass

Synopsis: (Break) Ladies chain three quarters — circle — rollaway — allemande — weave — do-sa-do — promenade (Figure) Heads (sides) swing thru — box the gnat — right and left



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thru — dixie chain — turn left single file —
sides (heads) pass thru — swing — circle —
allemande — right and left grand — prom-
enade.

Comment: An interesting dance routine and a
good tune. It will take practice by the caller
to fit the lyrics to the music.

Rating: ☆+

ALABAM — Grenn 12100

Key: C **Tempo:** 128 **Range:** High HB

Caller: Earl Johnston **Low LC**

Music: Western 2/4 — Guitars, Piano, Banjo,
Drums, Bass

Synopsis: (Break) Allemande — fwd two for a

Music: Standard 2/4 — Piano, Clarinet, Vibes,
thar star — shoot star — fwd two for a do
paso — right and left grand — promenade
(Figure) Around corner — partner do paso —
ladies center back to back — gents promenade
partner left — corner box the gnat — right
and left grand — do-sa-do — promenade.

Comment: Good music and a well timed pat-
tern that has more of the flavor of a patter
routine but is quite danceable.

Rating: ☆☆

THE START OF SOMETHING BIG — Bogan 1211

Key: C **Tempo:** 126 **Range:** High HD

Caller: Cal Lambert **Low LB**

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Flip/Inst. Caller: Bill Peters

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LH-167 IF YOU COME BACK TO ME — Flip/Inst. Caller: Bailey Campbell

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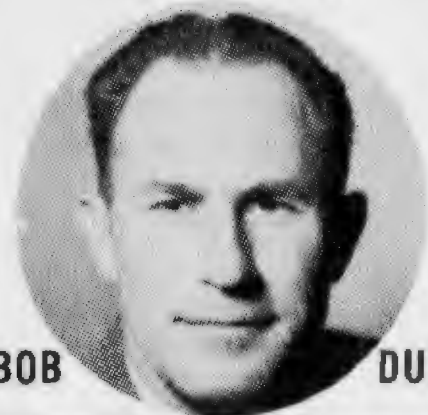
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ST 108—Burning Leather—
Sourwood—Inst.

ST 107—Tonight Carmen—Bob Dubree

Music by Square Tunes Band

Music: Standard 2/4—Piano, Clarinet, Vibes,
Guitar, Drums, Bass

Synopsis: (Break) Do-sa-do corner — Swing partner — circle — allemande — allemande thar — slip the clutch — allemande — do-sa-do — —swing corner — promenade (Figure) Ladies chain — heads (sides) promenade halfway — divide — circle four full turn — dive thru — square thru three quarters — allemande — do-sa-do — corner swing — promenade.

Comment: Danceable music, a standard tune and a routine that will fit into many dance programs.

Rating: ☆+

ROUND DANCES

MY LOVE — Hi-Hat 850

Music: Memo Bernabei — Saxophones, Trumpet, Drums, Bass

Choreographer(s): Clarence and Ruby Ritchey

Comment: A very easy, smooth flowing waltz to excellent music. The first eight measures are repeated.

A ROUND 'N ROUND — Flip side to the above

Music: Dick Cary — Piano, Trumpet, Clarinet, Guitar, Drums, Bass

Choreographer(s): Bob and Ardie Staggs

Comment: Lively rag time music and a very easy

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two-step routine. Half of the routine is repeated.

CALL ME DARLIN' — Grenn 14108

Music: Al Russ — Saxophones, Trombone, Guitar, Trumpet, Piano, Drums, Bass

Choreographer(s): Joe and Es Turner

Comment: Good waltz music and a routine for experienced dancers. No parts are repeated. Dance goes thru twice.

MOONLIGHT TANGO — Flip side to the above

Music: Al Russ — Trumpet, Piano, Clarinets, Flutes, Drums, Trombone, Bass

Choreographer(s): Hal and Dot Chambers

Comment: Dramatic tango music and a three

part routine that will interest those wanting challenge in their dances.

ENGLAND SWINGS — Grenn 14109

Music: Al Russ — Trumpets, Saxophones, Piano, Drums, Bass

Choreographer(s): Frank and Iris Gilbert

Comment: A novelty dance that is not difficult. Although no parts are repeated the routine has but sixteen measures so is not hard to learn.

SPANISH NIGHTS — Flip side to the above

Music: Al Russ — Trumpet, Guitar, Clarinets, Piano, Drums, Bass



Dave Taylor



Frank Lane



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#2029 — "FARMER'S QUADRILLE"
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#2030 — "WHOA SAILOR!"
Called by: Frank Lesperance

#2031 — "I'M A SWINGER"
Called by: Allen Tipton

MacGREGOR RECORDS 729 S. Western Ave., Los Angeles, Calif. 90005

Choreographer(s): George and Eileen Eberhart
Comment: A tango routine that is for experienced dancers but is not difficult. Only four measures are repeated.

CLAP CLAP — Sunny Hills 5002

Music: Art Barduhn — Piano, Guitar, Vibes, Banjo, Drums, Bass

Choreographer(s): Joe and Opal Cohen

Comment: A novelty dance routine to happy music. Although the routine is not long and is easy it is not for the novice dancer.

GOOD-NIGHT TWO-STEP — Flip side to the above
Music: The Rising Sons — Piano, Saxophone,

Violin, Clarinet, Drums, Bass
Choreographer(s): Gordon Moss
Comment: A re-release of a dance that has been popular for many years. Both the music and the routine offer a pleasant dance experience.

HOEDOWNS

U LIDA — Blue Star 1828

Key: G

Tempo: 130

Music: Texans — Banjo, Piano, Bass, Drums

CLOUDY — Flip side to above.
Key: A

Tempo: 131

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Music: Texans — Guitar, Piano, Bass, Drums
Comment: Phrased rhythm hoedowns. Lead is a little busy but rhythm is solid.
 Rating: ☆☆

UPSTART — Scope 303

Key: E Flat **Tempo:** 132
Music: The Musicians — Guitars, Vibes, Drums, Bass

LOWDOWN — Flip side to above

Key: F **Tempo:** 130
Music: The Musicians — Guitars, Vibes, Drums, Bass

Comment: Phrased rhythm hoedowns that are a bit busy but well played. Rating: ☆☆

THIS WE LIKE

Foot Notes, published in Atlanta, Georgia, by the Greater Atlanta Federation of Square Dancers, came out with this pertinent "poem":
 I got the summer doldrums, I t'ink I stay at home,
 It's hotter than blue blazes and I'm weary to the bone.
 Then I got to thinking that if I don't go on out
 There'll be three other couples who'll "Sit this one out."

TOP



GRENN

NEWEST ROUNDS

GR 14111

"NEW DAWN" — Waltz by Ray & Eloise Appel

"FORTY WINKS" — by Chet & Barbara Smith

NEWEST FLIP SQUARE

GR 12103

"L. DAVID SLOAN" by Earl Johnston

RECENT ROUNDS

- 14110 Memory Waltz/Making Memories
- 14025 Cuban Night/Lingering Lovers
- 14109 England Swings/Spanish Nights
- 14108 Call Me Darling/Moonlight Tango

RECENT LONG HOEDOWNS

- 12101 You Gotta Be Puttin' Me on—Johnston
- 12100 Alabam—Johnston
- 12097 Tonight Carmen—Schneider
- 12096 Come On Over—Johnston

TOP

NEWEST FLIP SQUARES

25171 "SUMMER COLORS" by Wally Schultz

25172 "NELLY BLY" by Ralph Sweet

RECENT SQUARES

- | | |
|---------------------------------------|-------------------------------------|
| 25170 You Are My Sunshine—Hendrickson | 25166 She'll Go Dancing—Hartman |
| 25169 Bare Necessities—Pearcey | 25165 If You'll Just Come Back—Keys |
| 25168 Wabash Cannonball—Williams | 25164 Happy Wanderer—Baldwin |
| 25167 So Long Charlie Brown—Peterson | 25163 I'M A Swinger—Bohn |

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A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

AMONG THE OLD FIGURES danced popularly some twelve or fifteen years ago was a single visiting combination that would put two couples in a small weathervane line of four, facing in two directions. The call went something like this: First couple out to the couple on the right; now veer to the right, men hook by the left, and you make that line, etc.

In a sense, activating this movement, but limiting it to those in the center of the square, is the following.

CENTERS RIGHT or CENTERS LEFT

by Mal Minshall, Sydney, Nebraska

On command, "centers right," center dancers as a couple step diagonally to end standing in a two-face line with the opposite inside dancers. Left shoulders are adjacent. Call "centers left" leaves the inside dancers with their right shoulders together.

Starting in double pass thru position (1) the dancers follow the call, centers right, and veer diagonally to their right (2) ending in a two-face line (3) with those in the center left side to left side. Centers left is equally simple. Starting from the same double pass thru position (4) on the command, centers left, those in the center move diagonally to the left (5) ending in a two-face line (6) with those in the center; and standing right side to right side.

It's not inconceivable that the movement could be done from a completed double pass thru position. However, in this instance, in the event that those in the center were to veer to their right, those on the outside should make room by moving slightly to the left. In looking over this movement more carefully, we still find it difficult to understand why there is a need for an additional command. The customary call to "veer to the right" or "veer to the left" is descriptive enough even to one not indoctrinated in the particular call, and could be useful whether the dancers involved are centers, ends, actives, or of any particular designation. You might fool around with this for a bit and see what you think.

Incidentally, the call is used most effectively in MacGregor's recent recording "Veer To Donegal" featuring Bob Dawson. It's a honey! You'll find some drills on page 40 of the Workshop section.

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3rd WEEK/July 14-19

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